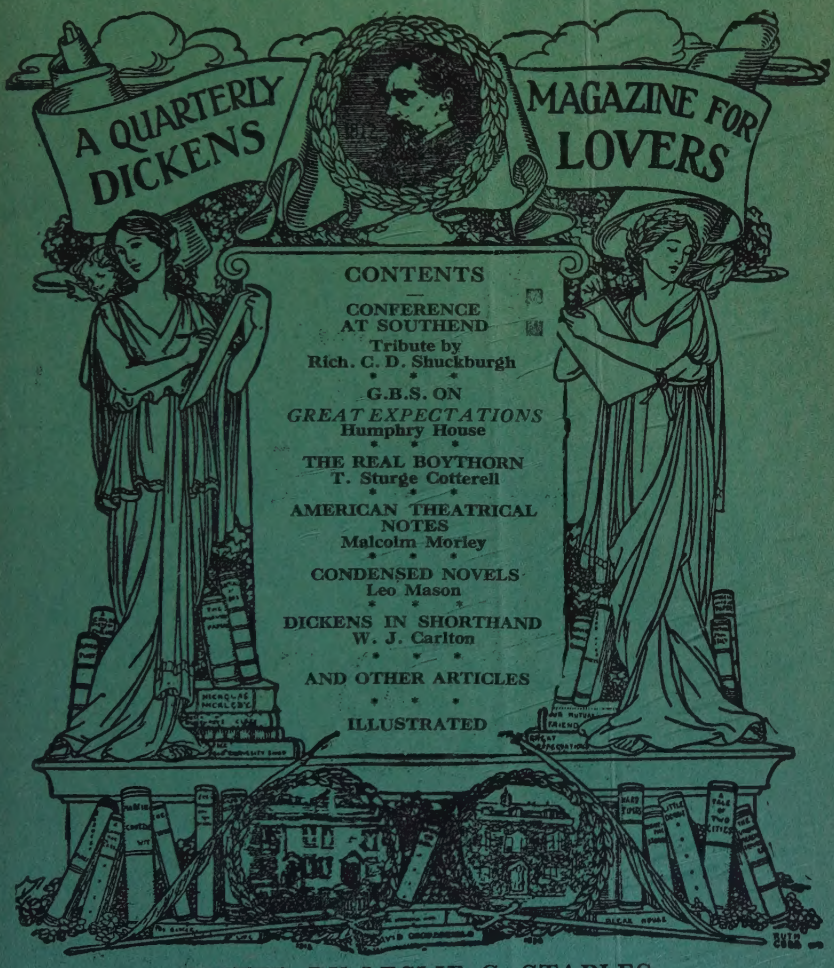
VOL. XLIV, Part 4 AUTUMN NUMBER, 1948 No. 288
Published 1st September

THE DICKENSIAN

CONTENTS

CONFERENCE AT SOUTHEND
Tribute by Rich. C. D. Shuckburgh

G.B.S. ON *GREAT EXPECTATIONS*
Humphry House

THE REAL BOYTHORN
T. Sturge Cotterell

AMERICAN THEATRICAL NOTES
Malcolm Morley

CONDENSED NOVELS
Leo Mason

DICKENS IN SHORTHAND
W. J. Carlton

AND OTHER ARTICLES

ILLUSTRATED

EDITED BY LESLIE C. STAPLES

PUBLISHED BY THE DICKENS FELLOWSHIP AT
THE DICKENS HOUSE, 48 DOUGHTY STREET,
LONDON, W.C. 1

PRICE TWO SHILLINGS AND SIXPENCE
Subscription rate: Ten Shillings and Sixpence, per annum, post free.

WALTER T. SPENCER

(M. E. SPENCER)

27 New Oxford Street,

ESTABLISHED 1884. **London, W.C.1**

Cable and Telegraphic Address: "PHIZ, WESTCENT, LONDON."

Telephone: HOLBORN 3936

First Editions of the Works of Charles Dickens, including Presentation Copies; also Manuscripts, Autograph Letters for Sale

LETTERS THAT LIVE

H. G. Wells **writes to his Mother**

"My dear Mother—Just a line to tell you that I am back with my old landlady here for three weeks. . . . My last book seems a hit. . . . It's rather pleasant to find oneself something in the world after all the years of trying and disappointment."

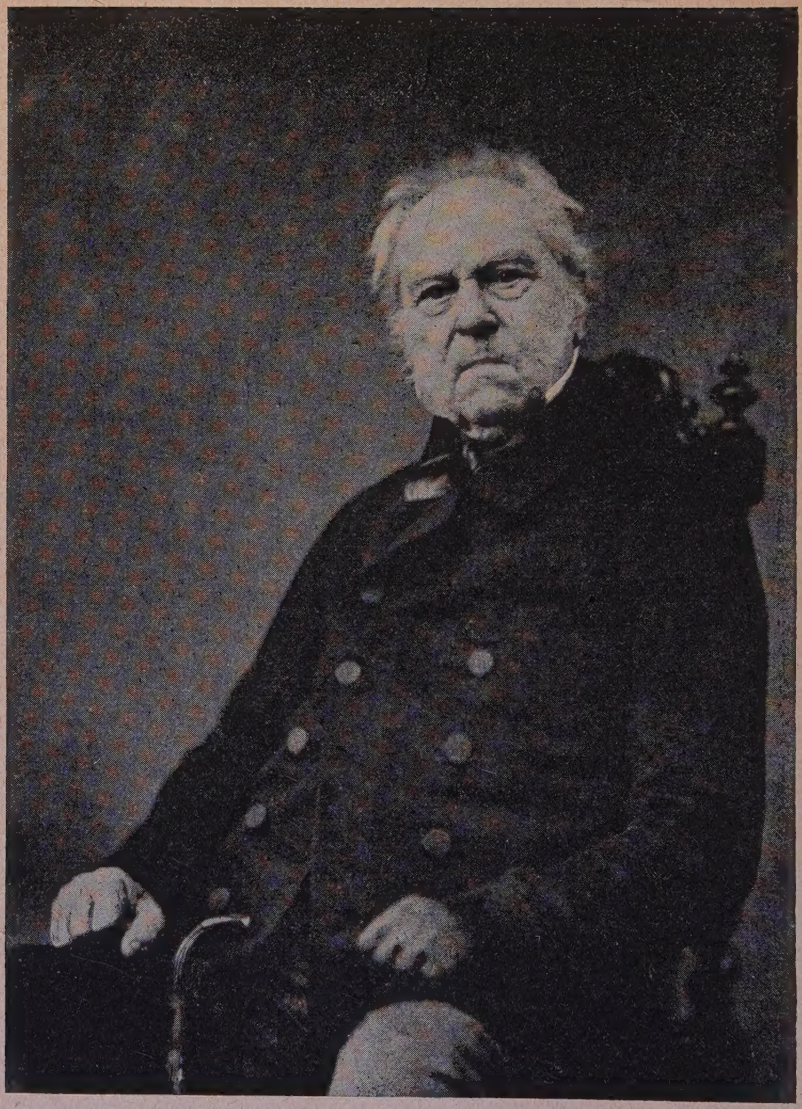
Letters, the least costly and most valued of all gifts, can be one of the greatest of life's pleasures. For such letters, as all discriminating people know, Basildon Bond provides the perfect setting. Always ask for it!

Salvaged paper, when repulped, is used for the packaging of export goods. Old and unwanted letters can play their part. Give all you can to salvage.

Basildon Bond BRITAIN'S MOST DISTINGUISHED NOTEPAPER

1836 . . . the dawn of an epoch. The Hanoverian Period, with its background of plot and intrigue, was drawing to a close; in London a girl who was to be Queen and Empress was still close-guarded at Kensington Palace. But the railway, herald of the industrial revolution, had already arrived and, in 1836, the Westminster Bank was founded to provide the banking service which the new era required and from that date onwards the Bank has continued to serve the needs of both industry and the individual.

WESTMINSTER BANK LIMITED



Walter Savage Landor
the Lawrence Boythorn of *Bleak House*.
The last portrait to be taken in England.

Presented to the Dickens House by T. Sturge Cotterell, M.B.E., J.P.

See page 209

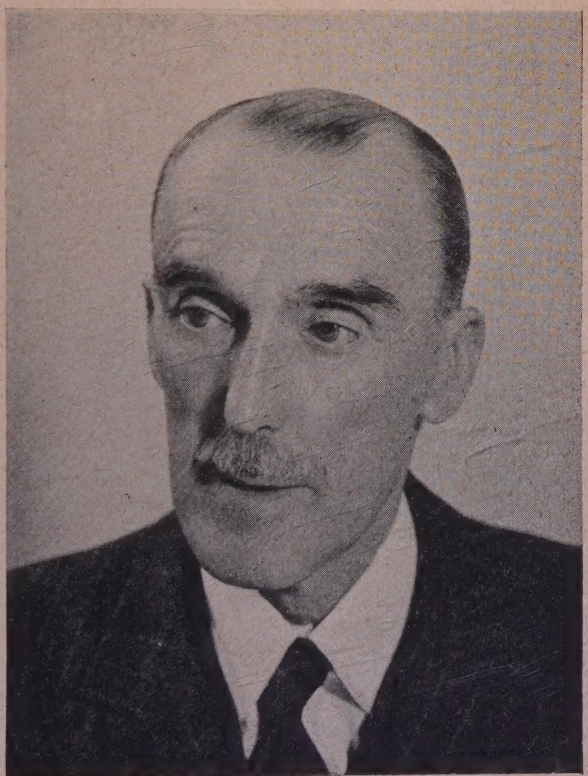
THE DICKENSIAN

AUTUMN NUMBER

VOL. XLIV | 1st SEPTEMBER, 1948 | No. 288

WHEN FOUND—

Our New President. The new President of the Dickens Fellowship, Maj.-Gen. Ian Hay Beith, C.B.E., M.C., was elected with acclamation by Conference in May. Having had a distinguished military career, it is as the novelist and playwright "Ian Hay" that he is known the world over. The books he wrote during the First World War—*The First Hundred Thousand* (1915), *Carrying On* (1917,) and *The Last Million* (1918)—quite apart from their psychological value at the time, show a close kinship to the subtle insight into character and surroundings in which Dickens was so successful; they are in the genuine Dickensian tradition. Of his many popular comedies, *Tilly of Bloomsbury* (1919) is possibly the most memorable to Dickensians, for it contained that truly Dickensian figure Stillbottle, so admirably played by the late Arthur Bourchier. Appropriately enough, his first publication was entitled *Pip*. Literature has been well represented among our Presidents and we are proud of adding the name of Ian Hay to the list. The President is to make his first appearance amongst us at a specially arranged meeting at the Holborn Restaurant on Friday, October 8th next, at 6.30 p.m., when he will deliver his Presidential Address.



"Ian Hay"
Maj.-Gen. Ian Hay Beith, C.B.E., M.C.

Mr. Percy Merriman. Members of the Fellowship will learn with regret of the resignation of our Hon. Secretary, Mr. Percy Merriman, which has been occasioned by the growing demands made upon his time by his professional activities. The regret will be widespread throughout the Fellowship for during the two years in which Mr. Merriman has served the cause so dear to him, he has accomplished much and the official thanks of the Fellowship, already conveyed to him, are gladly placed on record here. We are pleased to be assured that his official severance will in no way break his association with us, which has now extended over more than forty years.

* * * * *

Our New Secretary. The question of a successor has been most happily solved by the appointment of Mr. John Greaves, to whom we offer the warmest welcome. The task of introducing him is a simple one as far as a great many home Branches are concerned, for during recent years he has been indefatigable in journeying up and down the country, taking his excellent Dickens Recitals to a large number of them. As an associate of the Chartered Institute of Secretaries, he brings considerable qualifications to his task and as an exponent of the characters of his favourite author his great ability ensures for him the most cordial welcome everywhere. His interest in Dickens is life-long and his gifts as a character-actor quickly asserted themselves; he found himself playing Scrooge, in an amateur production of *A Christmas Carol*, at an unusually early age. While serving with the R.N.A.S. during the First World War, he was in great demand with service concert parties for his Dickens character-studies. His long experience in this field has brought outstanding success and his *tour de force* at this year's Conference Dinner is reported on another page. But these accomplishments are by no means his only passport to leadership amongst us. His happy personality is an asset which ensures popularity and will stand him in excellent stead in the tasks which lie ahead of him. In these he will, we know, have the most willing co-operation of us all. For the present it but remains for us to wish him all happiness and success in his work.

Mr. John Greaves

* * * * *

The success of a great-grandson. Memories of the fine recitals of his father's works given by the late Sir Henry F. Dickens were revived on May 20th when his grandson, Mr. Richard C. D. Shuckburgh, gave some readings with outstanding success. They were "readings" only in the sense that Dickens's own performances were readings, for they had obviously been prepared with great care and the book was seldom resorted to. His first choice lay in the gathering of the Chuzzlewits at Mr. Pecksniffs, an unusual subject well carried out, but it was in the storm scene from *David Copperfield* that Mr. Shuckburgh fairly carried his audience away. Full justice was done to the majestic sweep of this wonderful passage, the large audience being moved to great enthusiasm at the conclusion. Added interest lay in the fact that Mr. Shuckburgh used his great-grandfather's reading-desk by permission of the Trustees of the Dickens House. A portrait of Mr. Shuckburgh, who this year is Chairman of the Executive Committee, appears on p. 178 where will also be found the tribute he paid to Dickens at the Conference Banquet. The evening was organised by Mrs. Jane Bacon for the St. Pancras Branch, in aid of the Walter Dexter Memorial Fund, for which £21 was raised. The programme included music and an admirably played scene from *Cranford*.

* * * * *

Distinguished Canadian Dickensian. A Charter member of the Montreal Branch, Dr. Wm. Hy. Atherton, was recently entertained at a Testimonial Dinner by his colleagues at the University in that city, where he has been a lecturer on English for forty years. Dr. Atherton, who is now eighty-one, is proud to recall that before going to Montreal in 1908 he was a member of the teaching staff of Beaumont College in his native England, where among his pupils were two grandsons of Dickens: Mr. Henry Chas. Dickens and Admiral Sir Gerald Dickens.

* * * * *

Dickens in Paris. When Princess Elizabeth made her official visit to Paris at Whitsuntide, she opened an interesting exhibition on "Eight Centuries of British Life in Paris." Dickens was represented by a copy of the well-known drawing of him leaving the Morgue, which was sent by the Dickens Fellowship. In addition, Admiral Sir Gerald Dickens lent his grandfather's travelling purse. This is a huge leathern receptacle for small change which was carried by the courier when Dickens and his family travelled in a berline across France, *via* Paris, *en route* for Italy.

* * * * *

Premature. Mr. Philip Toynbee, in *Other People's Lives* (the tenth *Contact* book) writing on *The Burden of Background*, says that a certain modern novelist has "shaken off the curb-chains of his own upbringing and fished from the dustbin no Dickensian caricatures of the poor." This is curious because if there are any of Dickens's characters open to the charge of being caricatures it is certainly not his portraits of the poor and, in any case, who consigned them to the dustbin? Booksellers, librarians, film-makers, to say nothing of countless readers, do not appear to think that they have yet reached that haven of rest. The passage is all the more inexplicable because in another part of his essay, in discussing the nineteenth-century novel, he writes, "the poor appear in these novels, with the obvious and tremendous exception of Dickens, either as clowns or brutes or as creatures of exemplary virtue."

Important Exhibit. Admiral Sir Gerald Dickens has recently made a most important loan to the Dickens House, an easy chair which belonged to Dickens at Furnival's Inn. Such items are of extreme rarity and we are greatly indebted to Sir Gerald's generosity in lending the chair indefinitely. In all probability it was brought to Doughty Street by the novelist when he left Furnival's Inn in 1836. It is therefore the only piece of furniture now in the house that Dickens himself used there. The only other piece known to us is the table on which he wrote *Pickwick*. This he later gave to his brother and it is now in the possession of Mr. Maggs, the well-known bookseller of Berkeley Square.

* * * * *

Another Fellowship. Dickensians will be interested to learn that Ellen Terry, who was a Vice-President of the Dickens Fellowship, is to have her memory perpetuated by the establishment of an Ellen Terry Fellowship. Its members will not be recruited the world over. They comprise a few actors and others who pledge themselves to see that the Annual Memorial Performance in the Barn Theatre of her Elizabethan farm-home at Smallhythe, Kent, is secured on a permanent basis.

* * * * *

A New View. Perhaps many Dickensians will not appreciate having another cherished illusion shattered, especially when it is done by a writer bearing so significant a name as Wardle. Mr. Alex Wardle contributes an article to *Chamber's Journal* (July) in which he says that years after Dickens and Caryle had created their memorable pictures of the Bastille, records became available—they still are, at the Arsenal Library in Paris—which demonstrate that the prisoners at that establishment, did not after all have such a bad time. In its hey-day only the most distinguished were received and there they lived in the luxury to which they were accustomed. Mr. Wardle admits that far more plebeian inmates arrived after 1750, so that Dickens may not have been so very far from the truth after all.

* * * * *

Another nonagenarian. Mention of nonagenarians in our last issue has brought us news of Mr. M. H. Spielmann, to whom we offer our warmest felicitations on the attainment of his 90th birthday on May 22nd. We all retain the happiest memories of Mr. Spielmann's long connection with the Dickens Fellowship and of his delightful contributions to *The Dickensian*. During the war years he was compelled to leave Folkestone for Oxford, but we understand that he has now returned to his own home, where it is our cordial wish that he may spend happy years of retirement.

* * * * *

Mr. and Mrs. A. W. Edwards. The greetings and good wishes of the entire Fellowship go out to Mr. and Mrs. A. W. Edwards who are to celebrate their Diamond Wedding on October 4th. As our Hon. Secretary for eleven years, from 1925 until 1936, the longest period served by any of the Fellowship's Secretaries, Mr. Edwards made a great many friends, not only in London, but during his extended tour in the United States, who will all wish to be associated with us on this happy occasion. It is a great pleasure to be able to report that both Mr. and Mrs. Edwards are in excellent health.

LESLIE C. STAPLES.

FORTY-SECOND ANNUAL CONFERENCE OF THE DICKENS FELLOWSHIP

FOR the first time since 1939 the Annual Conference of the Dickens Fellowship was held out of London. From May 7th to 10th, in glorious weather, delegates from all over the country, more than a hundred and fifty of them, were assembled at Southend-on-Sea by invitation of the local Branch of the Fellowship. In spite of all the difficulties inherent in the planning of such a gathering in times like the present, the arrangements for the comfort and enjoyment of the visitors and for the general success of the Conference, paid not the slightest attention to current "austerities" and were carried through to complete success with such a warm hospitality that it would appear doubtful if any Conference, at any time, could more happily have fulfilled its object. Our hosts were most ably and generously abetted by the Mayor and Corporation of Southend-on-Sea.

The proceedings opened on Friday Evening, May 7th, in the Pier Pavilion, when the Mayor, Alderman S. F. Johnson, J.P., and Mrs. Johnson held an Official Reception to the delegates and visitors. The company numbered nearly three hundred, and four hours passed quickly in the enjoyment of dancing and an attractive cabaret. The Mayor welcomed his guests in an admirable speech and a gaiety that was infectious was apparent from the start, as old friendships were renewed and new ones established. An excellent buffet supper added to the success of the evening and midnight came all too quickly. A great debt is owed and acknowledged to both the Mayor and Corporation for this fine evening which so splendidly set the pace for four happy days.

The following morning saw the delegates reassembled in the Pier Pavilion for the Business Meeting, which was opened by the Mayor, who, in humorous and delightful vein, offered the warmest welcome to the Fellowship and expressed his pleasure that Southend-on-Sea was chosen this year for our deliberations to which he offered his best wishes and said that he was happy to be able personally to participate in several of the functions.

The Chairman, Mr. Leslie C. Staples, tendered to the Mayor the sincere thanks of Conference for the hospitality offered by the town in such generous measure and expressed its pleasure at the cordial manner in which the Mayor himself was evincing his personal interest in the proceedings. The morning had begun to wear away before his worship had to withdraw to fulfil another engagement.

In his opening address, curtailed to very brief proportions in order that business might not be retarded longer than necessary, the Chairman spoke of what must have been in everyone's mind, satisfaction at the resumption, after an interval of nine years, of the series of Annual Conferences held out of London. The Fellowship, he averred, was flourishing, but not so much as it should or might. The need, in his view, was still more unity. The Annual Conference supplied that need in some measure and it was further implemented by *The Dickensian*, to the subject of which he proposed to return later in the proceedings. It was the branches that we do not reach effectively by these two means with which we should like to establish greater contact, and we must neglect no means of so doing. He continued with a short discourse on the Dickensian associations of the Thames, at the mouth of which Conference was so happily assembled, concluding with a reference to the inn which lay only a few miles away on Canvey Island, at which Magwitch spent his last night of freedom.

The roll-call revealed that eighteen Branches were represented, in addition to Headquarters and our hosts of Southend-on-Sea. The

Chairman then asked that the company should stand for a few moments in tribute to Mr. Arnold Mason, the President of the Liverpool Branch, who while planning to travel to Conference had died suddenly only a few days before. He was to have spoken at the Dinner that evening.

The Minutes of the 1947 Conference, held in London, having been passed by Council, were taken as read.

The Hon. Secretary, Mr. Percy Merriman, then read :

ANNUAL REPORT OF THE COUNCIL

The Branches at present total 68, only one addition during the year in spite of the fact that there have been three more formed—Lytham St. Annes, Portsmouth (from the ashes of the Birthplace Fellowship) and Wolverhampton ! Against this there is the loss of Woodville and, of course, the Birthplace Fellowship. Further, the position at Marion (Ohio) is still obscure and I fear unfavourable. Eastbourne has been revived and staunch Dickensians at Portsmouth have ended a position which has had certain embarrassments in the past. As we go to press, Yarmouth is making a gallant essay to form a Branch and this, of course, has our cordial blessing. I sincerely hope we have no losses in 1949 and many accessions. But whatever the numbers the spirit among the Branches is excellent. At our London gatherings there is every evidence of the right Dickens atmosphere. From abroad comes much kindness and a sense of comradeship that is heartening and inspiring. Food parcels to augment our austerities have come from Auckland, Brisbane, Christchurch, Melbourne, Sydney, Vancouver and Wellington—a goodly list indeed—and sick and crippled children have been able to participate. Philadelphia also sent toys to the St. Pancras Branch for the poor mites of the district. How these touches of friendship and sweetness would have pleased Dickens. Speaking of St. Pancras, there was held last summer a special Arts and Civic Week, at which the Fellowship was able to benefit from the opportunity of useful propaganda, greatly aided by a very fine model of The Dickens House made by the indefatigable John Greaves. From Vancouver has also come an alms-box (handsomely done) for monetary gifts for the Poor of London, which will find a welcome corner in Southwark Cathedral.

The position of Watts's Charity at Rochester shows no change and there is now no accommodation for " Poor Travellers," despite the bequest of the founder, although it has since been established that there are thousands of such travellers on the roads of England to-day, many of whom would gladly accept such hospitality for which Watts's will provided. The Travellers' House is certainly to be open for inspection by visitors, but unhappily the original intention is lost. Strenuous efforts have been made in London to preserve the tradition, but in vain.

During the year the new film *Oliver Twist* has been completed under the brilliant hand that directed *Great Expectations*. More welcome evidence of the hold that Dickens has on the public mind after all these years was the excellent serialisation of *Barnaby Rudge* by the B.B.C.

It is good to report that the Costume Dept., under the direction of Miss Minards, is now in full operation and is ever increasingly utilised by the Branches. As a result of last year's activities, £25 has been allocated to the Walter Dexter Memorial Fund. In this connection the gift of costumes from the Cheltenham Branch has proved invaluable and we are most grateful.

Other charitable gifts have been made, but I am leaving my colleague, the Hon. Treasurer, to deal with those.

The 1948 Conference is before us. Let us enjoy it gaily, full of ideas and enthusiasm and in the true spirit of Fellowship.

Mr. E. J. Mitchell was then called upon for :

THE TREASURER'S REPORT

It was explained that again Audited Accounts were not ready for presentation. The Accountancy profession, being so overworked and under-staffed at present, it was not to be expected that they would, but Mr. Mitchell expressed complete satisfaction that Messrs. Whinney, Smith and Whinney would do everything possible in the circumstances.

I must explain, said Mr. Mitchell, that the Accounts are twofold—those or The Dickens Fellowship which embrace all the activities of the Fellowship

and those for The Dickens House, which cover the ownership, administration and management of The Dickens House and the adjoining premises, No. 49 Doughty Street.

As your Hon. Treasurer, I have to confine myself, of course, to-day to report upon the Accounts of The Dickens Fellowship. These Accounts have a sub-division covering the publication of *The Dickensian*. Dealing with this section first, I am able to report very satisfactory results. It would be misleading for me to say merely that there was a considerable increase in Receipts as compared with 1946, because in the main this was due to the increased charges for the magazine and advertisements; but there was, in part, an increased receipt from the sale of back issues.

With regard to Expenses, there was little change in the smaller items covering administration, but the costs of publication almost doubled. This, you will appreciate, was unavoidable and was anticipated by increasing the charge. The net result for the year was a profit of £20 11*s*. 11*d*. as against £13 5*s*. 2*d*. in 1946 and that figure was reached after the Committee had decided that the results of the year justified the Magazine bearing a proportion of the overhead expenses for The Dickens Fellowship more in keeping with the facilities granted. I feel sure that you will agree that this is most satisfactory.

With regard to the Fellowship, I mentioned last year that the Accounts for 1946 were not properly comparable with a normal year because 1946 was exceptional as the year Headquarters returned to London; but the Accounts for 1947 can be compared with a normal full year if, of course, you can compare a post-war year with a war year or even a pre-war year.

The Income from Subscriptions, Dues from Branches and Interest amounted to £663 18*s*. 3*d*. and after deducting the usual expenditure which arises each year there was a balance of Income over Expenditure of £281 6*s*. 3*d*. as against the balance for 1946 of £226.

The main items on the Balance Sheet are approximately similar to those for the preceding year, but the balance of the cash on hand, representing the Walter Dexter Memorial Fund, has been paid over to The Dickens House Trustees. The balance to be carried forward to 1948 amounted to £993 0*s*. 1*d*. as against the amount brought forward to 1947 of £574 15*s*. 8*d*.

During the year we continued our charitable activities and it may be of interest if I give you the main details:

	£	*s*.	*d*.
Lord Mayor's Flood Victims Fund	52	10	0
National Children's Home and Orphanage ...	18	0	0
Cot at Treloars Hospital for Crippled Children	15	15	0
A sick and needy widow	15	0	0
St. Margaret's Home, Bethnal Green	10	10	0
Gloucester Flood Victims Fund	10	10	0
Hospital for Sick Children	7	8	5
Distressed, Physically Handicapped	6	0	0
National Institute for the Blind	5	5	0
Royal Surgical Aid Society	3	3	0
Reedham Orphanage	2	2	0

Now for a few moments I must speak to you as a Trustee of The Dickens House.

At last year's Conference I reported the opening of the House during 1946 and that owing to the costs of rehabilitation, the results on the face of the Accounts were an excess of Expenditure over Income of (talking in round £'s) £129. For 1947 I can report a reverse, namely an excess of Income over Expenditure of £82.

The response to the appeal for the Walter Dexter Memorial Fund, coupled with the share the Fund was allotted from the premiere of the film *Great Expectations*, has resulted in the fact that the Fund has now reached a figure of £3,580. Gradual investments have been made and this year's Accounts (1947) show the first credit for interest received—namely £36 14*s*. 8*d*. I anticipate that the Accounts for the current year will show a receipt of over £100 and The Dickens House being regarded as a Charity this money will not be subject to tax. Comparing the Balance Sheet with that of 1946 our Asset here reaches approximately £9,000 as against £6,000, and the two properties, 48 and 49 Doughty Street remain in the Balance Sheet at cost, not at a valuation.

The cost of upkeep is still heavy and a repainting may soon be necessary so that we shall want all the income we can get.

That concludes my report and I should like to incorporate my thanks to all those who have assisted the Fund. I should also like to record my sincere thanks for the assistance I have received from the Assistant Secretary, Miss D. L. Minards.

The Accounts were adopted " subject to audit."

The Chairman then announced that the highly successful term of office as President of Mr. Henry Chas. Dickens having come to an end, a Presidency of the greatest significance to the Fellowship and one calling for our fullest recognition and appreciation, a new President had now to be elected. The Council's nomination was Maj.-Gen. Ian Hay Beith, C.B.E., M.C. This proposal from the Chair was received with acclamation and voted unanimously. The existing Vice-Presidents were re-elected.

The three Officers of the Fellowship were re-elected and warm tributes to their work were paid by Mr. T. H. Moffett and Mr. T. Sturge Cotterell, Presidents of Manchester and Bath respectively, which were heartily endorsed by the meeting. The Hon. Auditors, Messrs. Whinney, Smith and Whinney were re-elected and the Hon. Secretary requested to send them, once again, a sincere tribute to the untiring work they have so generously undertaken for the Fellowship for so many years, not even being deterred by the present difficulties under which they labour.

An invitation from the Broadstairs Branch for the Conference of 1949 to be held there, was read by the Chairman, and was accepted unanimously and with great pleasure by the meeting.

An alteration to the Rule governing Council Meetings was then put to the meeting and carried. The cost of travel and other expenses being high in these troublesome times, that in an endeavour to secure better attendances at Council meetings, it was now decided to reduce the number of meetings to two annually, instead of four, on the first Saturdays in April and October.

The Books of the Year for Season 1949-50 were appointed to be *The Mystery of Edwin Drood* and *Sketches by Boz*, that for the coming season, *Our Mutual Friend*, having been decided at last year's Conference.

At the request of Council, the Hon. Editor then presented a report on :

THE DICKENSIAN

Mr. Staples, supplementing the financial statement of the Hon. Treasurer, reported that after the first full year's working at the increased price, it was seen that only two of the older Branches, one at home and one overseas, which had voluntarily adopted the " inclusive " rate, had found the new cost so high that they had seriously to reduce their support. Fortunately, however, this reduction had been balanced by the founding of new Branches, with subscriptions necessarily included in membership fees. Circulation had, therefore, been roughly maintained and the higher expenses met, but there would be distinct danger in any further falling off in subscriptions and to increase this must be our constant endeavour. Referring to his earlier appeal for unity in the Fellowship and the part *The Dickensian* might play in securing it, the Editor expressed his astonishment at the poor support afforded to their own magazine by the older Branches, that is, those founded before 1927 and thereby exempt from the Rule applying to all others, that *The Dickensian* must be included in the cost of membership. There were a few honourable exceptions of such older Branches voluntarily adopting the " inclusive " rule, but the lack of support of a great many others is lamentable. There are several which do not take a single copy. How, asked Mr. Staples, could proper contact be maintained between members the world over, and an adequate knowledge of happenings in the world of Dickens be kept up when the official organ of the Society is thus cold-shouldered ? All attempts

by himself, and indeed by his predecessor, had failed to elicit adequate excuses for this Quixotic state of affairs. In reply to a suggestion that the Public Libraries should be circularised to afford still greater support, Mr. Staples took the opportunity of thanking Mr. T. Sturge Cotterell, President of the Bath Branch, for generously financing a scheme to approach the Libraries.

Mr. Leo Mason (Blackburn) reported on the success of the recent Conference of the N.W. Regional Group of Branches, of which he had been appointed Hon. Secretary.

A most cordial Vote of Thanks to the Southend Branch for the warmth of their hospitality and for the excellence of the elaborate arrangements for Conference which they had made, was proposed by Col. A. H. Burn, of London, in a very happy speech. Seconded by Mrs. Fox Davies, of Birmingham, the proposition was carried with great enthusiasm which clearly demonstrated the enjoyment and appreciation of everyone present. Mrs. Newbery, President, and Mr. Osman, Hon. Secretary of the Southend Branch, who were warmly received on rising to reply, both expressed the pleasure it had afforded the local Branch to entertain Conference in such happy circumstances.

Finally, Mr. Leo Mason (Blackburn) proposed a Vote of Thanks to the Chairman in the most cordial terms. Mr. Staples, he said, had not only conducted the meeting that morning in the happiest manner but diffused, as always, a sincere spirit of Fellowship, and went on to pay tribute to the work he had accomplished for the Fellowship since he took office in 1940, in a way that deeply affected the Chairman, who found not a little difficulty in expressing his thanks, not only to Mr. Mason, but to the meeting which had received the proposition so enthusiastically.

The company subsequently gathered at the Pier-head for a photograph.

Every advantage was taken of the brilliant weather in the afternoon. The beautiful gardens on the cliffs, which were ablaze with flowers, attracted many ; another party filled a double-decked omnibus placed at their disposal by the Mayor for a tour of the town and neighbourhood ; while a third put to sea in a large motor-boat and enjoyed the stiff breeze for a couple of hours.

In the evening the Pier Pavilion was again transformed and a company of well over two hundred enjoyed the Conference Banquet. Mrs. Newbery, President of the Southend Branch, was in the Chair, and the success of the evening was never a moment in doubt. The principal toast, that to :

"THE IMMORTAL MEMORY OF CHARLES DICKENS"

was proposed by Mr. R. C. D. Shuckburgh, M.C., a great-grandson of the novelist, who said :

Madam Chairman, Mr. Mayor, Ladies and Gentlemen :

I feel I must start my few remarks to-night by saying how very honoured I am to have been asked to propose this famous traditional Toast of the Dickens Fellowship. This is a Toast which many distinguished people have proposed, including that very great Dickensian and Dickens critic, Mr. G. K. Chesterton. The honour is doubly mine to-night since I continue another tradition as well, that of the tradition of members of my family taking part in the Dickens Fellowship celebrations. My great Aunt Kitty, Mrs. Perugini, and my grandfather, Sir Henry Fielding Dickens, were both Presidents ; neither of them actually proposed this Toast, but my Aunt Kitty spoke to the Fellowship on a number of occasions. And only two years ago, my Uncle, Henry Charles Dickens, the second generation, made one of the finest speeches and defences of his grandfather that many of us have been privileged to hear. With his words ringing in my ear I take up my task with pleasure as the first representative of the third generation to speak on such an occasion.

It is not so easy for a great-grandchild to speak about his great-grandfather because he tends to be just too far away to remember clearly any of his great-grandfather's friends or connections. Though I was brought up in an atmosphere of Dickens, I knew only two people who knew him ; one was my Aunt Kitty, whom I remember as a very old lady and whom I visited, I fear, not for the thrill of sitting for half-an-hour with the daughter of Charles Dickens, but because I knew I should obtain 5*s.* on every occasion I visited her. My grandfather was the other person whom I knew who knew Dickens, but when he died I was still too young to appreciate the honour of knowing

Mr. R. C. D. Shuckburgh, M.C.

someone so intimately connected with the great author. There were some things he obviously inherited from his father. His readings, for example. In these he followed his father's footsteps and was, like his father, brilliant in them. The two readings that stand out in my memory are *The Wreck*, as he called it, from *David Copperfield*, and *Mr. Chops the Dwarf*. I can see the tears running down his cheeks at this moment. The other inheritance, his great sense of fun, was exemplified in his singing of *Old King Cole* at Christmas. I can see him hammering on the dining table as he sang with his children and grand-children around him, and at the well-prepared moment his letting his false teeth shoot out on to the table to the delight of us all. Apart from my memory of these two children of Dickens, I can only claim to a knowledge of the Dickens atmosphere surrounding my family. I heard my family talking of Auntie Georgie, meaning Georgina Hogarth, and my grandmother constantly reminding us of our connection to such a degree that one might expect a revulsion. Perhaps it is a measure of Dickens's greatness that no revulsion resulted.

I have often been asked whether any of Dickens's qualities or capabilities have descended upon us. It is a most unlikely thing that any of his greatness should descend ; he was one of those stars, like Shakespeare or Beethoven or Dante, who appear once in 300 years and usually exhaust their families in the process. But most of us can recognise some legacy from him in our make-up—a sense of humour, perhaps, a love of parties, the delight in amateur acting, a certain sensitiveness and sometimes nervousness, and I may add, in my own case, the writing of some poor verse, and I must say now in parenthesis—and on this I shall say more in a moment—that Dickens was the writer of some *very* poor verse.

From what I have already told you, you will realise that I shall not be able to entertain you with personal reminiscences of the Dickens circle and I shall not be able to give any new personal angle on Dickens's influence on those around him. I am in the same position as every other speaker you have had to propose this toast with no personal knowledge, and must look outside me for something to say.

I have often wondered, when I have seen many distinguished people rising on such an occasion as this to address a similar audience on this toast, what new thing they can possibly find to say about Charles Dickens. I once asked a distinguished lady novelist, a member of the Fellowship, to address a meeting and, in replying that she could not do so, she explained that her only reason was that all she would be able to say about him would be to ask her audience to read him. Perhaps that is, in a way, the highest praise of the man, but unfortunately it is not enough for such an occasion as this !

When, however, one comes to look at Dickens more closely one finds that there seems always to be something new to be said about him. We see him in so many aspects : the reformer, the actor, the reader, the host, the humorist, the novel writer—yes, and the poet. The poet in the sense of one who expresses beautiful ideas with beautiful words. Keats's test :

> A thing of beauty is a joy for ever :
> Its loveliness increases ; it will never
> Pass into nothingness ; but still will keep
> A bower quiet for us, and a sleep
> Full of sweet dreams, and health, and quiet breathing.

can be applied, and successfully applied to Dickens's prose-poetry. In a few words, Dickens can catch a scene that we may all have experienced and yet have been quite unable to describe : he does not need length, but with an economy of words he can paint the picture that we have tried to paint. A sky before a storm, for example :

> " It was a murky confusion—here and there blotted with colour like the colour of the smoke from damp fuel—of flying clouds tossed up into most remarkable heaps suggesting greater heights in the clouds than there were depths below them to the bottom of the deepest hollows of the earth, through which the wild moon seemed to plunge headlong, as if, in a dread disturbance of the laws of nature, she had lost her way and were frightened."

It may be interesting for us to pause a moment to-night and to consider from whence Dickens found his inspiration for his fine prose-poetry, and to consider why it was that such a consummate poet used prose instead of verse. The answer to these two points might be found in the fact that Dickens was very little interested in verse. In Forster's monumental *Life*, the index mentions only fourteen poets, all of whom, except for four, are of a very minor calibre. When one comes to look up the references to these poets, one is surprised to find that Dickens is only mentioned as reading works of four of them, and the rest are mentioned either as people whom he met, or as examples for some point which Forster himself wished to make. Tennyson, Browning and Longfellow were three whom Dickens read. Tennyson he read voraciously, and from Tennyson he may have got the over-stylised idea of verse which we see in that heavy and rather dreadful poem called *The Ivy Green* in *Pickwick Papers*. The reference to Browning in Forster is very revealing. Of Browning's tragedy, *The Blot on the Scutcheon*, Dickens wrote to Forster that " It has thrown me into a perfect passion of sorrow . . . I know nothing that is so affecting, nothing in any book I have ever read, as Mildred's recurrence to that ' I was so young—I had no mother '."

Before, however, passing from Dickens as a versifier, I feel bound in justice to remind you of the one great verse—and in my view the one great verse poem—which Dickens wrote. It is great because Dickens at that moment, instead of trying to be a poet, was laughing at poets and in doing so he made himself a first-class comic poet :

> Can I view thee panting, lying
> On thy stomach without sighing,
> Can I unmoved see thee dying
> On a log,
> Expiring frog !
> Say, have fiends in shape of boys,
> With wild halloo and brutal noise
> Hunted thee from marshy joys
> With a dog
> Expiring frog !

No, it was not through verse that Dickens was to arrive at great poetry : prose was above all his medium. It was the medium in which he interested himself from a child in his early reading of Fielding and Smollet.

His inspiration was the inspiration of simple things, the countryside, the town. In one short sentence in *Bleak House* Dickens catches the whole atmosphere of the place he is describing, simply because he had observed nature so closely : " The rain is ever-falling, drip, drip, drip, by day and night, upon the broad flagged terrace-pavement, The Ghost's Walk." The town gave him inspiration which he obtained from his famous night walks in London. As Forster says : " They used to provide him with vivid sketches of the restlessness of a great city and the manner in which it also tumbles and tosses before it can get to sleep." To-day, we are rapidly losing such inspiration. To walk around London at dead of night does not conjure up to one any longer these romantic notions. The roar of engines, the noise of traffic are too loud now to give anything but a harsh character to the town. And as for the countryside, no longer can one hear the clatter of the stage coach, or find the solace of a welcoming country inn ; even in the depths, the trail of smoke from a train, or the dirt from a chimney miles away, makes itself felt. The poet to-day has to write of a world of fantasy :

> Look stranger at this island now,
> The leaping light for your delight discovers,
> Stand stable here
> And silent be,
> That through the channels of the ear,
> May wander like a river
> The swaying sound of the sea.

In a few years' time, if the trend continues, we shall look to Dickens not only for the beauty which is " a joy for ever," but for the historical value of his pictures. Such pictures that he has painted for us live to-day, and, when we open one of his books, we walk back through the years to a world where there was great beauty, a beauty which he caught and held for us for ever.

For this we must be particularly grateful to him ; but that is, of course, only one aspect. We have to show our gratitude as well for many other things, for his sense of humour, for his sentiment, for his reforms, for his kindliness, and for the happiness he has given and will always give us.

Perhaps I may be permitted to close my remarks, Madam Chairman, by recounting that famous story concerning Schumann, who, at the end of the first recital of Chopin's works that he had attended, which was played by Chopin himself, leapt on to his chair and flourishing his hat cried out, " Hats off, gentlemen—a genius." What better way could I accomplish my task than by emulating this great example and cramming all our praise for all the many aspects of Charles Dickens's greatness to which I have but briefly and inadequately referred, into the same phrase used, of course quite metaphorically : " Hats off—a genius ! "

After the toast had been honoured in silence, Mr. Shuckburgh was accorded an ovation by the delighted company.

The toast of The Dickens Fellowship was proposed by Mr. T. H. Moffett, President of the Manchester Branch, to which Mrs. Jane Bacon, of London, replied. Alderman H. Cole, President of the Gloucester Branch, well expressed the gratitude of the delegates in proposing a toast to the Mayor and Corporation of Southend-on-Sea, to which the former, Alderman S. F. Johnson, J.P., replied in a very happy speech. The toast list was completed by the Editor of *The Dickensian*, who proposed the health of the Chairman, to which Mrs. Newbery responded. In addition to excellent vocalists, the programme included a brilliant recital by Mr. John Greaves, of the quarrel between Bradley Headstone and Eugene Wrayburn, and Mr. Percy Merriman was equally successful, in a lighter vein, with David Copperfield's "I fall in love."

On the Sunday morning there was a fine gathering of delegates, which entirely filled an aisle of the ancient and beautiful Parish Church of Prittlewell. Archdeacon E. N. Gowing quickly established the happiest relations with the Dickensians by his homely and moving sermon. He had obviously long ago established such relations with his parishioners, for the church was crowded. Dickens, he said, stood for a way of life that was centred in the home, at a time when people knew none of the modern distractions which militate against such a life to-day and which constitute a tragedy. A return to it could only come through a revival of faith, and in the struggle Dickens could still play his part, for his was a powerful, moral and uplifting influence. His exposure of evils transformed our corporate life, but never omitted to emphasise life's nobility. His ideals are borne in mind in all his writings. Those of the Dickens Fellowship are parallel with those of Christ's Church, for both battle against the materialism which is the antithesis of the realm of Dickens as it is of the realm of Christ.

In the afternoon a large party visited the Southend General Hospital, where the local Branch maintains a Tiny Tim cot and one named from Little Nell. The Matron received the visitors, conducted them through the wards and entertained them to tea.

Another party, consisting of Dickensian topographical enthusiasts, visited Canvey Island. The trip was arranged by the kindness of Mrs. Newbery. Proceeding to Benfleet, the motor-coach crossed to the island and made its way to the Lobster Smack Inn, which Col. Gadd has so clearly demonstrated as the scene of attempted escape of Magwitch at the end of *Great Expectations*. Col. Gadd's theories were explained by Mr. Staples, who also, when tea was served in the inn, expressed the party's indebtedness to Mrs. Newbery and paid a brief tribute to the memory of Col. Gadd.

The day was completed by a delightful informal social gathering, again in the Pier Pavilion, when a great many delegates contributed to a programme which was very heartily enjoyed. Refreshments were served during the evening.

The final function was a motor-coach excursion to Colchester on Monday. Five coaches conveyed a hundred and fifty members through the pleasant Essex lanes to the ancient city, where they were received at the Town Hall by the Mayor and Mayoress, Councillor and Mrs. Leonard E. Dansie. The Mayor's speech, in which he referred to the city's long and interesting history, was replied to by Mr. Staples, who thanked the Mayor for the warmth of his welcome and for the arrangements which had been made for the members' enjoyment. Luncheon was served at two of the city's ancient hostelries, after which

the Norman Castle (now the Museum) with its magnificent collections, the Roman and other remains of the city were toured under the direction of Mr. M. R. Hull, M.A., F.S.A., the well-known authority on Roman Britain and his staff from the Museum. After an afternoon thus profitably and entertainingly spent, the whole party gathered for tea, at which they were joined again by the Mayor and Mayoress and Mr. Hull. Mr. Staples again thanked the Mayor and Mr. Hull for devoting so much of their time to our pleasure and then, in taking the opportunity afforded by this, the final function of the programme, of again thanking Mrs. Newbery, the President, Mr. Osman, the Hon. Secretary, and all the members of the Southend Branch for the fine work they had accomplished in planning and carrying through so brilliantly successful a Conference, called upon the representatives of a number of the Branches to add briefly their meed of thanks. With the return journey to Southend through lanes in all the glory of their early summer dress, this happy Conference came to a close.

In compiling this record, the immense amount of labour entailed in the organisation of the long and elaborate programme and in carrying it out with no sign of a hitch, is very apparent. A lion's share of the credit for this notable success goes to Mr. B. C. E. Osman, the Hon. Secretary of the Southend Branch. He was ably assisted by Mrs. Osman and by many others. To them all, the sincere thanks of the Fellowship is most cordially tendered. If complete success and the gratitude of their appreciative guests is any compensation, they are theirs in full measure.

L. C. S.

NEW OXFORD ILLUSTRATED DICKENS

THE first two volumes, *Pickwick Papers* and *David Copperfield*, of the long-awaited new Oxford University Press edition of Dickens have now appeared. And very welcome they are. With every edition of Dickens long since out of print and with only an odd volume here and there appearing in the publishers' post-war lists, this beginning of a new and worthy edition is cause for real satisfaction.

They are bound in hard-wearing brown cloth, and lettered in silver on the spine. Although they run to more than 800 pages each they are not in the least cumbersome to handle. The paper, still very thin, is a great improvement upon that employed by this publisher before the war, that was so thin as to render the book very untidy after use, and the binding is so good that the book opens with the greatest ease and remains quite flat. Best of all, perhaps, is the type, which is as strong and clear as could be desired.

Dickensians, or the great majority of them, will rejoice that the original illustrations have been retained. The greatest care was exercised in the reproduction of these as the present writer can testify, for he was privileged to co-operate in the preparation of them. The original plates scattered before the war among the subscribers to the Nonesuch Edition were not available and the new plates have been reproduced from the finest impressions that could be found. Perhaps it is a pity that special paper could not have been used for the illustrations, for full justice is not done them as it is, but that would probably have unduly added to the cost.

New introductions have been written and to these we shall look forward with great interest as each further volume appears. Mr. Bernard Darwin has written in his own delightfully individual style on *Pickwick*. "There is not," he says, "a single word after the somewhat 'laborious' opening chapter, which with the exception of the interpolated stories, one is tempted to skip." But true Pickwickian that he is, Mr. Darwin asserts that Gabriel Grubb and Tom Smart must be read.

The Introduction to *David Copperfield* is by the Very Rev. R. H. Malden, Dean of Wells, and will be found equally rewarding.

The price is half-a-guinea each.

L. C. S.

G.B.S. ON *GREAT EXPECTATIONS*

BY HUMPHRY HOUSE

(*Continued from page 70*)

VII

SINCE the first instalment of this article was written I have had the pleasure and advantage of reading an essay by Professor John Butt in the *Durham University Journal* for June, 1948. It is called "Dickens at Work" and it studies the effect on the construction of the novels of their publication in monthly parts or as magazine serials. *Great Expectations* was, of course, a serial in *All the Year Round*, and appeared in 36 weekly instalments from 1st December, 1860, to 3rd August, 1861. Professor Butt calls attention to the fact that at the end of the thirty-ninth chapter, that is two-thirds of the way through the novel, Dickens wrote: "This is the end of the Second Stage of Pip's Expectations"; and he draws the inference that at this point Dickens "seems to have paused to decide what he should do next," implying that he had got so far without knowing how the story was to continue and finish. His evidence for this inference is in two places:

(1) the letter from Dickens to Forster (*Life*, Bk. IX, Ch. iii), which was sent with the opening chapters of the third division of the story, conveys, according to Professor Butt, "something of the triumph of discovery":

> It is a pity that the third portion cannot be read all at once, because its purpose would be much more apparent; and the pity is the greater, because the general turn and tone of the working out and winding up, will be away from all such things as they conventionally go. But what must be, must be. As to the planning out from week to week, nobody can imagine what the difficulty is, without trying.

(2) The master plan for the third part of the novel still survives in Dickens's handwriting, attached to the manuscript in the Wisbech Museum, and is printed in full by Professor Butt. The whole of this plan need not be repeated here, for it is followed out fairly faithfully in the finished novel. But Professor Butt's inference from it is of great interest, and has much bearing on what I wrote in the earlier instalment of this essay. Professor Butt states that "internal evidence" shows that the Wisbech plan was drawn up shortly after the letter to Forster was written. He does not say exactly what this "internal evidence" is; but, assuming that it is conclusive, the further question remains: are we justified in inferring that, even if none of the Wisbech plan had been written down till then, no items in it had occurred to Dickens until after the whole of the First and Second Stages of the book had been finished? Was there really an utter break at the end of Stage Two, in which Dickens had no idea at all about how the plot was to develop? The matter is of interest if we are right in praising *Great Expectations* for being "compactly perfect" and "all-of-one piece." I made a good deal in the earlier part of this article of the unifying ingenuity and importance to the whole theme of the novel of the fact that Estella is ultimately shown to be Magwitch's daughter. We now find that "Estella, Magwitch's daughter" appears near the beginning of the Wisbech plan for Part Three. I find it rather hard to believe that this entry records the first occasion on which this idea occurred to Dickens. If it was so, how had he intended to develop the significance of the treatment of Jagger's house-keeper in Chapter XXVI, Stage Two? It is obvious that this woman with the powerful wrists was mysteriously built up for some purpose; but was the purpose doubtful even in

Dickens's own mind ? or was Estella to have been her daughter by another father ? or what ? We cannot know, on the evidence as it exists. Nor, on this evidence, are we justified in concluding that Dickens did not all along intend to make Estella the house-keeper's daughter by Magwitch.

It is worth stressing this point, because Professor Butt builds a good deal on the Wisbech plan not only for the method of composition of *Great Expectations*, but also for all the later novels. He argues that Dickens *tended* not to plan the details ahead for each novel as a whole. But it seems to me to be going too far to argue that, because a plan was not written down, or has not survived, there never was a plan even in the author's head. I think it could be shown that *some* details, even some moves in the story of a novel, were almost improvised (e.g. the sending of the Peggottys and Micawbers to Australia) ; but it is quite another thing to suggest that in a number of cases the greater part of the endings of the novels were left open until much of the writing had been done.

The Wisbech plan does however reveal several other interesting points. It shows that Dickens's intention to make Pip go abroad and join Herbert in Clarriker's business was explicit at least by the time Stage Two was finished ; this, as I pointed out, was Pip's salvation ; it was this that redeemed his life of prosperity from utter and total failure. The plan shows clearly that from fairly early on Dickens meant him to retain his new friendships and his new class character. The final note in the Wisbech plan is this : " The one good thing he did in his prosperity, the only thing that endures and bears good fruit." It bears good fruit not only to Herbert but to Pip himself. The very emphasis that Dickens gives this note, by placing it as his last comment on the whole plan, gives it almost the status of a leading " moral," and it should put an end to the idea that the novel is altogether tragic and that every atom of Pip's expectations was to be blasted. It is entirely consistent with Dickens's mainly individualistic and sentimental ethic that Pip's one good deed should have its reward, even for himself.

It is also noteworthy that the Wisbech plan contains no mention of any final meeting with Estella. The only mention of Estella is in the note about her being Magwitch's daughter. The plan does plainly say that Pip's main reason for going down to the marsh Village again after recovering from his illness was " to propose to Biddy." After " Finds Biddy married to Joe " there is no mention of Pip's love affairs. All this fits the rounded careful plot that Pip was to lose both the fortune and the girl, and that both were to derive from Magwitch. I find it hard to believe that this firm symmetry was only achieved in the last stage of writing ; and it seems unlikely that proof can now be given that it was so.

VIII

It is in keeping with Mr. Shaw's methods and character that a large part of his introduction to *Great Expectations* should be about *Little Dorrit*. It all grows out of the discussion of Dickens's culture. Mr. Shaw writes :

> You may read the stories of Dickens from beginning to end without ever learning that he lived through a period of fierce revivals and revolutionary movements in art, in philosophy, in sociology, in religion : in short, in culture. Dean Inge's remark that " the number of great subjects in which Dickens took no interest whatever is amazing " hits the nail exactly on the head. As to finding such a person as Karl Marx among his characters, one would as soon look for a nautilus in a nursery.

And the very next paragraph begins with the sentence: "Yet *Little Dorrit* is a more seditious book than *Das Kapital*." This judgement is based on the attack on the Civil Service and on the attacks on Parliament in *Little Dorrit*, *Bleak House* and elsewhere. Of course Shaw has to admit that Dickens "never saw himself as a revolutionist"; and he gives the following summary of Dickens's political position:

> He was an independent Dickensian, a sort of unphilosophic Radical, with a complete disbelief in government by the people and an equally complete hostility to government in any other interest than theirs. He exposed many abuses and called passionately on the rulers of the people to remedy them; but he never called on the people themselves. He would as soon have thought of calling on them to write their own novels.

Far too much that has been written and said about Dickens's politics has been written and said with the misguided expectation of finding something definite and almost systematic. He certainly was an unphilosophic radical; *The Chimes* and *Hard Times*, to mention nothing else, show how violently he was *anti* the current form of Philosophical Radicalism; he was even an unsystematic radical, and was suspicious of both theoretical systems and practical systems because he thought of the individual human element as more important, and ultimately more powerful, than they. But this individualistic humanism was qualified in two respects. It was qualified first by experience; as time went on Dickens began to see its weakness. The more bitter and less sanguine mood of his later books can only be missed by a reader who has been befogged by the earlier. The old expansive, Christmas ethic is almost dead. It recurs in Mr. Boffin almost as a caricature of its former self. Magwitch is no benevolent idealist whose goodness may regenerate society; he is a power-lover and a snob, whose specious generosity all but corrupts Pip and brings about his good almost by chance. The old Christmas ethic is represented by Joe, in whom it is humble, narrow and cautious. Joe's relations with Old Orlick could be quoted to illustrate the break-down of the kind of employer-employed relationship which Dickens had earlier loved to idealise. Orlick never seems to be intrinsically evil in himself as Compeyson is shown to be evil; he is jealous, revengeful, full of hate; but he seems all the time to have been thwarted by something outside himself, something it is beyond Joe's range to understand. He is indeed a baffling figure to a modern reader, and seems to me to represent an unresolved (perhaps only half conscious) problem in Dickens's own mind.

Mr. Shaw writes that Dickens never "called on the people themselves." This is not wholly true of his journalism; there was, for instance, his article *To Working Men* about Public Health in *Household Words* for 7th October, 1854; there were other particular articles, such as *A Poor Man's Tale of a Patent*. But in general I think it is true that he was suspicious of the people in the mass. The curious passage in *The Old Curiosity Shop* showing the dread of physical-force Chartism has its counterparts in the description of the popular riots in *A Tale of Two Cities* and in *Barnaby Rudge*. Old Orlick seems in his own individual self to echo this dread of the mass in action. He is less a criminal than a turbulent, discontented underdog, and I think many readers of *Great Expectations*, if they look into their minds carefully about the matter, will find that they have been all along according him a sort of uneasy sympathy touched with fear. Orlick represents the element in English society with which Dickens never came to terms. He could assimilate the pitiable underdog; but the rash, independent, strong, turbulent, losing underdog, who became criminal more by accident than by choice, always disturbed him. Orlick

is far more interesting than Compeyson or Magwitch, because his author did not put him flat and fair in the criminal department. There was an underlying fear that "the people" in the mass might turn out to be Orlicks.

IX

Dickens's individualistic humanism was also qualified by an authoritarian strain. He saw all the worst effects of uncontrolled *laissez-faire*. It is worth repeating what has often been said before—that he had a great admiration for compulsory centralised powers as the best means of solving certain particular administrative-political problems. His Benthamism was not purely negative, and he could follow the new Benthamite formula for reform—Report, Legislation, Inspection—when circumstances seemed to him to demand it; he judged each question independently on its own merits. His opposition to so many features of the Poor Law of 1834 has diverted attention from the new measures of government and administration that he supported. He had no love whatever (except that he had a delight in describing all muddles) for the muddle of petty local authorities, Vestries and Boards that found themselves faced with a task for which they were never designed—that of administering a modern industrialised state. Even his satire of Bumble in *Oliver Twist* can be taken as a criticism of unsuitable parish officers taken over from the regime of the Old Poor Law as if they were competent to work the New. But it was in other directions that his advocacy of efficient central government is plainest.

Before *Little Dorrit* the chief focus of attack had been Public Health. Not so much in his novels, but in speeches, in articles and in other ways, Dickens had argued that the control of the physical conditions of the new labouring population needed an over-riding power that lifted it out of the hands of individual property-owners and even out of the hands of small local authorities. He supported the first Board of Health (of which the centenary falls this year) with all the means at his disposal. He supported the 1851 Act for the compulsory licensing and inspection of Lodging Houses. His article *A Monument of French Folly* (1850) was a bitterly sarcastic plea against the Court of Common Council of the City of London for the centralised control and police inspection of Cattle Markets and Slaughter Houses, ramming home the superiority of the French example. His enthusiastic articles in praise of the C.I.D. in their centralised campaign against crime are too well known to need mentioning again.

It seems to me that especially after 1850 the focus of his political interest was on special powers related to special functions, and that he had no generalised theory or principle which unified his particular interests. *Little Dorrit* was, of course, subversive in that it was a frontal attack on all incompetence and all vested interests in the business of governing or not-governing; it was an attack on a class and on a kind of person; reduced to general terms it became a plea for an active and efficient bureaucracy. The book was topical to the Northcote-Trevelyan reforms in the Civil Service. Vested interests, idleness, sloth and stupidity remain the vices of bureaucracy still; but the social emphasis is now quite different; the point of attack would have to be different; the educational problems involved are entirely different and, except perhaps in the Foreign Office, the prevailing traditions are now different. There are so many various and subtle ways of being slow and incompetent that the dynamite which Mr. Shaw finds in *Little Dorrit* now seems a little damp.

AMERICAN THEATRICAL NOTES AND BOZ

By MALCOLM MORLEY

IN Chapter 45 of *The Pickwick Papers*, Old Weller suggests that Mr. Pickwick should go to "Merriker" and stay there till Mrs. Bardell is dead and Dodson and Fogg are hung; after that "let him come back and write a book about the 'Merrikins' as'll pay all his expenses and more if he blows 'em up enough." The recommendation put into print in 1837 was to be observed by Boz himself five years later. He went to America and wrote a book *American Notes* which was published four months after his return to England.

The journey out was made on the steampacket *Britannia*. After calling at the Canadian port of Halifax, the boat landed Dickens at Boston in the United States on Saturday, January 22nd, 1842. The young author of international repute delayed little before becoming acquainted with the theatre of the new world. His first full day in the city was a Sunday when the playhouses were closed, but on Monday, January 24th, he attended the Tremont Theatre, the occasion being something in the nature of a state visit. The audience cheered him to the roof.

The performance that evening began with *Charles O'Malley, the Irish Dragoon*, a dramatisation said to be from Harry Lorrequer. The cognomen of Harry Lorrequer stood, of course, for Charles Lever, the Irish novelist, who for some reason was assigned the name of one of his own novels.

Following *Charles O'Malley* came what was termed a Masque Phrenologic, a show-piece prepared by the comedian, James M. Field, and which had first been presented at his Benefit on the previous Friday, January 21st. Field, himself, appeared in the character of the novelist and from a contemporary account he was "a most correct counterpart." The Masque, in no sense a play, served to introduce, on the stage, leading figures from the novels of Dickens published to date, together with the less fictional characters of Paganini, General Jackson and Queen Victoria.

The bill at the Tremont that night concluded with the first act of *Nicholas Nickleby*, an adaptation by comedian Field which had previously been brought out at the theatre on March 1st, 1839, when John Gilbert, an actor in high favour with Boston audiences, played Squeers. That part was now taken by W. F. Johnson, though Mrs. Gilbert was in the company to repeat her performance of Mrs. Squeers. Field portrayed Mantilini and his wife was seen as Smike. It was their daughter Kate who later wrote a biography of Charles Fechter, a favourite actor of Charles Dickens in the 'sixties.

The novelist wrote in *American Notes*: "There are two theatres in Boston, of good size and construction, but sadly wanting in patronage. The few ladies who resort to them, sit as of right, in the front row of the boxes."

Certainly the Tremont lacked patronage. After twenty-five weeks of management, the managers, Andrew and Preston, had lost 10,000 dollars and the playhouse, on its last legs, was soon to cease service as a home of the drama and, in the words of the reminiscent Ludlow, "fall into hands that made of it a Temple of Fanaticism." The other theatre referred to by Dickens was the National, a house mostly given up to "blood and thunder," blue fire and mysterious music. Here the proprietor, William Pelby, occasionally made money and more occasionally lost it. The place was burnt down in 1852.

Leaving Boston, Charles reached New York on Sunday, February 13th. His interest in things dramatic was again to the fore. *American*

Broadway, New York, showing the Olympic Theatre, 1840.
By George Heyward.

From Odell's *Annals of the New York Stage.*

By courtesy of the Columbia University Press.

Notes reviews the situation : " There are three principal theatres, two of them, the Park and the Bowery, are large, elegant, and handsome buildings, and are, I grieve to write it, generally deserted. The third, the Olympic, is a tiny show-box for vaudevilles and burlesques. It is singularly well conducted by Mr. Mitchell, a comic actor of great quiet humour and originality, who is well remembered and esteemed by London playgoers. I am happy to report of this deserving gentleman that his benches are usually well filled, and that his theatre rings with merriment every night. I had almost forgotten a small summer theatre, called Niblo's, with gardens and open air amusements attached, but I believe it is not exempt from the general depression under which Theatrical Prosperity, or what is humorously called by that name, unfortunately labours."

Two other playhouses, in addition to those mentioned by Dickens, were open when he was in New York, although they had fallen considerably in importance with playgoers. The New Chatham, managed by C. R. Thorne, was consistently active and the evening following the advent of Boz saw a revival there of *King John* in which the declamatory tragedian, J. R. Scott, played the monarch, supported by the stentorian J. Hudson Kirby as Faulconbridge. Both of these actors were later to tour as stars in England and gain there a small measure of success.

Presumably Boz did not visit the New Chatham, or the Franklin, the latter almost entirely given up during the early part of 1842 to German plays and players. Of the theatres mentioned in his travel book, the Park, regarded then as the leading playhouse in the city, had been closed since January 26th. When it reopened on February 14th, it was with a Ball given in honour of the novelist. The event was sponsored by prominent citizens and the guests attending were carefully selected. Their respectability and social standing were scrutinised before they were permitted to purchase tickets at $10.00 each. Between the dances various tableaux, representing scenes from the novels of Dickens, were presented. At the assembly Charles was naturally the centre of attraction. With him was Mrs. Dickens in a white gown embroidered with blue flowers, her hair in long flowing ringlets, surmounted by a flowery wreath of the same azure blue.

The Dickens Ball was a great triumph and was repeated on February 16th, Boz again being present. This time the price of a ticket was only $2.00 which admitted both a lady and a gentleman. And less examination was made of the social standing of those present. The snobbery of Boston had been accommodated earlier at the higher cost. A third Dickens Ball was given at the Park on February 18th and on this occasion it was without Boz.

The celebrations ended at the Park, Edmond Simpson, ruling at that theatre, returned to drama on February 21st. *Nina Sforza*, *London Assurance*, *What will the World Say ?*, *Charles O'Malley* and *The School for Scandal* were given in the rapid repertory system then in vogue. Dickens, who remained in New York three weeks in all, could have visited any of these plays.

A piece staged at the Park on March 4th was *The Village Coquette* which, under the circumstances of Boz's presence in the city, might seem to have been the comic opera of a similar name written by the master himself and supplied with melodies by John Hullah. It was, however, a completely different work ; actually Mark Lemon's *Gwynneth Vaughan* under another title. There is no record of *The Village Coquettes* of Charles Dickens being played in America during his lifetime. The only play written by him to reach the new continent in the early years of his career was *The Strange Gentleman*, produced at the Park Theatre, New York (not at the National as mentioned on page 154) on September 15th, 1837, with W. Chippendale in the

name part, Charlotte Cushman as Mary, and Mrs. Archer as Fanny Wilson. That the farce met with an amount of approval is attested by the fact that it was revived at the Olympic two years later.

Bracketed with the Park in the *Notes* is the Bowery, a theatre under the management of T. S. Hamblin. Here a performance in honour of Charles Dickens took place on Tuesday, February 15th, when supposedly he was present. The bill consisted of two adaptations, *The Pickwick Club* and *Nicholas Nickleby*, both familiar to the New York public. Other Dickens titles given to pieces seen on the New York stage previous to the novelist's arrival were *Oliver Twist, Barnaby Rudge*, and the melodramatic absurdity called *Master Humphrey's Clock*. These so-described dramatisations, as well as *The Strange Gentleman*, were heralds, in and out of tune, in advance of Dickens to America.

On February 19th, Charles was among the audience at the Bowery attending a performance of Sheridan Knowles's *The Love Chase* with Mrs. Shaw in the leading rôle. The farce of *The Young Widow* was also in the bill, the comedian being William Gates. The following week the Bowery was closed, thereby substantiating the statement in *American Notes* that this theatre was generally deserted.

What of the Olympic ? Here, most positively, was a flourishing concern. William Mitchell, the comedian-manager, was the guiding spirit, a humourist in his own right. Born in Durham in 1798, after provincial experience he gained repute in the minor theatres of London where it is quite likely he made the acquaintance of the drama-loving Dickens, at that time haunting every playhouse in the metropolis. Mitchell, feeling the doors of the patent theatres shut to him, accepted an offer from Wallack to join the company at the National Theatre in New York. With his family the comedian migrated to the United States in 1836 and there found fame, not only as an actor but as a manager. In December, 1839, he took over the Olympic, a theatre on Broadway hitherto a failure. For eleven years he reigned over the establishment and, under his banner, the house was highly popular with a diversified form of entertainment. A series of burlesques convulsed the town and the manager's printed introductions to these were in themselves gems of contemporary humour.

One of Mitchell's first presentations was *The Strange Gentleman*, given on December 16th, 1839. James S. Browne appeared in the title rôle, Mrs. Plumer was seen as Mary, and Mrs. Fitzgerald as Fanny Wilson. The comedian himself took the part of Tom Sparks. A month later Mitchell gave his excellent performance of Crummles in *The Savage and the Maiden* from *Nicholas Nickleby*. The following season he was Crummles again, in a new vehicle *Nineteen-Forty*, not from *Nicholas Nickleby*.

Whilst in New York, Boz was a welcome visitor behind the scenes of the Olympic. It was not as a public character he passed through the stage door but as a private individual, a theatrically-informed friend of the manager. Dickens and Mitchell must have indulged largely in dramatic talk ; possibly in the intervals of the burlesque *Richard Number III*, which had been produced at the Olympic on February 16th and played nightly for the remainder of Dickens's stay in the city. In this travesty of Shakespeare's play, attributed to O. E. Durivage, the very crook-backed Monarch was comically acted by Mitchell. In the cast were Henry Horncastle, John Nickenson, George Graham, James B. Roberts, Edwin, John Clarke, Miss Roberts, Miss Singleton and Mrs. Watts. No doubt the majority of the company exchanged greetings with the celebrity who had entered their territory incognito.

A service that Mitchell was to perform for Dickens was the rearing of a Havana Spaniel, in other words a white shaggy terrier, which the comedian named " Boz." It was taken to England and became quite a pet of the novelist, who called the animal first Timber Doodle then Mr. Snittle Timbery, a name that was deemed more suited to the canine dignity of the pet. The dog was to accompany Charles to Switzerland and eventually to die of old age. Mitchell was also to help Dickens in the matter of a wig, sending one to Montreal when, three months later, Charles was preparing to play the rôle of Snobbington in *Past Two O' Clock in the Morning* in that city.

After the novelist had left New York and was visiting other places on the American Continent, a production of more than usual interest was given at the Olympic. On April 11th, 1842, came the first performance of *Boz*, the piece being labelled a quizzical and satirical extravaganza. It was personal in its application to Dickens, who was made the chief figure of the production. Henry Horncastle played Boz in emulation, without doubt, of the author he had observed at close range a short time before, back-stage at the theatre. Satire was heavily applied to Dickens's recent visit to New York. On the play-bill Boz had the description " a literary lion who crossed the Atlantic and got over-bored." Manager Mitchell was seen as Sam Weller, the character said to be " borrowed from Mr. Pickwick for the occasion and attending Mr. Boz as his valet." Other parts were Ergo Nobody Chisel, a sculptor and amateur writer, by Graham ; Phelim O'Flaherty, an Irish waiter, by John Nickenson ; Jonty Green, a Yankee waiter, by Ferguson ; and Mr. Lionize, by Clark. Among the ladies in the cast were Mrs. Mossop, Miss Roberts, Miss Singleton and Mrs. Watts, the last in a rôle named Mrs. Novel-Gobble. The opening scene in *Boz* took place on the Docks and showed what befel the Lion when he landed ; the second scene brought the Lion to the Carlton Hotel, and the third found him there besieged. Episodes represented were *The Lion at Feeding Time*, *The Lion going to the Show*, etc. Tableaux Vivants were introduced of *Oliver Twist*, *Nicholas Nickleby* and *The Old Curiosity Shop*. The first part of the play-bill is reproduced overleaf.

The extravaganza was well liked and before the end of the season on June 6th, thirty-four performances had been given. It might have been possible for the real Boz to have sat in front at the Olympic and to have witnessed the Horncastle-Boz on the stage. Dickens, before that theatre closed for the summer, had descended from Canada to remain in New York for several evenings pending his departure for England on the sailing-ship *George Washington* on June 7th. Did he see himself portrayed in this piece which, leaving out of consideration the Masque Phrenologic in Boston, must be credited as the first play in which Charles Dickens was one of the *dramatis personae* ? As a character he had been earlier placed on the boards, but *Boz* at the Olympic marks his initial inclusion in the cast of a stage work having any pretension to form and plot.

The evening before Dickens sailed was the Last Night of the Season at the Olympic, the night reserved for the Benefit of William Mitchell. In the announcements there was some parodying of the Rules and Regulations that had applied to the Dickens Ball at the Park. The bill of the event is a fair sample of the humour applied by the manager to the communications issued from his theatre :

" GRAND COMPLIMENTARY BENEFIT
given by
MR. MITCHELL
to himself.

The seats of the pit will be covered with people (perhaps). The dress circle will be full, if enough tickets are sold to fill it, and the upper boxes will

MITCHELL'S
OLYMPIC
THEATRE.

The Doors will in future open at 7 and the Curtain will rise at 1-2 past 7 precisely

FIRST NIGHT OF
BOZ!!

An entirely original Novelty, written expressly for this Theatre, and abounding in Fun, Pacetiæ, Flights of Fancy and Far Fetched Finnimeut, Sentiment and Sam Wellerisms—Illustrated by

TABLEAUX VIVANS.

On Monday Evening, April 11th, 1842,

The entertainments will commence with the popular Farce called

RIQUET WITH THE TUFT!

Green Horn, the Great, surnamed Joseph....Grand Duke of the Green Islands ..... Mr. GRAHAM
Prince Riquet with the Tuft ..... HORNCASTLE
Prince Finnikin .....Knight of all the orders of the Universe ..... EDWIN
Grand Chamberlain..... CLARKE | Usher of the Green Rod..... MORAN
Ewanz-King at Arms ..... BARNETT | Captain of the Guard ..... HORTON
Green Mantle Pourswivant... WILLIAMS | Green Dragon Herald..... WHITE
Guards, Slaves, &c.
Grand Duchess Verdantica ...Mrs. Green Horn No. 2, which makes her Stepmother to the Princess ..... Miss SINGLETON
Princess Emeralda..... Her Father's Daughter ..... Mrs. TIMM
Myrtilla ..... Her waiting maid..... MRS WATTS
Ladies of the Court, &c.

After which will be produced, for the first time, an entirely New Original Quizzical and Satirical Extravaganza called

BOZ!

DRAMATIS PERSONÆ

Mr Boz...the literary Lion, who crossed the Atlantic and got over bored....Mr. Horncastle
SAM WELLER....borrowed from Mr Pecawick for the occasion attending Mr Boz as his valet..... Mr MITCHELL
Ergo Nobody Chisel....a Sculptor and amateur Writer—a man who would be great if every body else was little..... Graham
President of Dinner ..... Everard | Mr. Lionize...showman to the Lion....Clark
Phelim O'Flaherty ..... an Irish waiter at the Carlton..... Nicholson
Jonty Green..... a Yankee waiter—a native just caught..... Ferguson
Loafers Gentlemen, Carmen, &c

Mrs Novelgobble.....a glutton in light literature—too flighty by half..... Mrs Watts
Betty..... her serving maid and boon companion..... Morsop
Miss Johnson...a female artist...Miss Singleton | Miss Anderson, a rival artist...Miss Roberts

PROGRAMME,

SCENE 1. THE DOCK. Showing what befel the Lion when he landed, with a variety of matter appertaining thereto; too entertaining for description in the bills
SCENE 2. THE LION AT THE CARLTON.
SCENE 3 THE LION BESIEGED. Showing that a man's home is not always his castle. The waiters of the Lion. The Lion in the toils. The labor of Love.
SCENE 4. SAM WELLER A LION AS WELL AS HIS MASTER.
SCENE 5. THE LION AT FEEDING TIME
SCENE 6 Disclosing matters which the Audience will discover when they come to it
SCENE 7. THE LION GOING TO THE SHOW

TABLEAU VIVANTS.

TABLEAU FIRST. OLIVER TWIST.

By courtesy of Harvard College Library Theatre Collection.

positively be above the dress circle. The arrangements will *not* be under the direction of a Committee of the Gentlemen at the Actor House.

The prices will be, for this night only (being the last night of the season) the same as usual.

REGULATIONS

Observe that all pipe-laying is finished opposite the theatre—they will, therefore, to prevent confusion, set their company down with the horses' heads in front and their tails behind.

On arriving at the doors of the theatre, the audience will purchase their tickets (if not provided with them previously), and proceed at once in a grand cavalcade to the interior, where they will seat themselves as comfortably as possible, and laugh and applaud incessantly.

It is particularly requested that those who cannot get front seats will sit on the back ones and those who cannot get any will stand at ease and pay attention.

At the conclusion of the performance the audience will retire in the same order, and drivers are requested to keep their horses' behind as before."

Between the two New York visits, Dickens had journeyed to other places in America. His first call was at Philadelphia where the Walnut Street and Chestnut Street Theatres were in action at the time. The latter staged *Nicholas Nickleby* on March 9th, but there is no mention of Charles having been to either playhouse. He only remained in the city for a couple of days before proceeding on his way. A hurried itinerary was not favourable to playgoing and though he did reach places—Pittsburg, Cincinnati and elsewhere—where playhouses had been established by the early pioneers of the drama, it is not known that he visited any of them. It was when Boz arrived in Canada that he renewed association with the stage. In Montreal he directed a couple of performances at the Theatre Royal and, felicitous occasion, appeared himself as an actor. It was a dramatic finale before returning to New York, there to take the boat, as he put it in a letter to Forster, for home, Home ! HOME ! ! ! ! !

NOTES ON THE *PICKWICK PAPERS*

By T. W. HILL

(*Continued from page* 152)

Chapter XXXVII

1. BILLS IN THE BOOKIN' OFFICES. One of the many references that make the *Pickwick Papers* an excellent guide to manners and customs of the old coaching days. The Bills were the announcements of the various coaches and their times and routes, with many lines in capital letters, time-tables in fact. The term Booking Office persisted after the coming of the railways as the department where passengers get their tickets, although the seats are no longer " booked " except in special circumstances.

2. AIRY BELL. Airy is nothing more serious than the Cockney pronunciation of area, which had a bell of its own to summon the servants without disturbing the family upstairs.

3. COPPER TIME-PIECE, WHICH DWELT. Some watches of a cheap variety had copper cases instead of the more usual silver. Observe the use of " dwelt " ; it has a very modern ring as in the colloquial " where does this live ? " referring to an inanimate object ; perhaps, indeed, the modern expression derives from Dickens's universal popularity.

4. HAVE YOU DRANK THE WATERS ? See Chapter XIX, note 1.

5. GREEN FOIL SMALLS. It seems probable that foil is a corruption of voil, for velvet ; this would be quite in keeping with the kind of extravagantly gorgeous livery worn by the footmen of the period. Note all the other liveries at the Swarry.

6. ASSISTANCE IN WAITING. The class known as " extra waiters " engaged for special occasions when the resident staff was inadequate was drawn from small tradesmen, who did such work after their usual hours of business.

7. EAT COLD MEAT . . . SALT, BUTTER, ETC. The daintiness of domestic servants was proverbial all through the nineteenth century, although it should be remembered that they were not always well-fed. Cold meat implied " leavings " or food rejected by the " quality," who had also only the best fresh butter.

8. FROG HORNPIPE. A form of the hornpipe in which there was a good deal of stooping and flourishing of the legs.

9. BRANCH COACH. A coach not of the regular long distance services, but only used for short distances. Nowadays country places are well served by local bus services. The distance from Bath to Bristol is only about twelve miles and, as Dickens observes in the next chapter, a pair of horses " went the whole stage and back again twice a day or more."

Chapter XXXVIII

1. THE BUSH. This hotel, situated opposite the Corn Exchange, was one of the principal coaching inns in Bristol. It was pulled down in 1864 to make way for the entrance to the Guildhall in Corn Street, and a bank now occupies part of the site.

2. KING'S TAXES. Rates and taxes were often collected by officials calling at the houses of the burgesses. It will be remembered that in *Nicholas Nickleby* the water rate was collected by Mr. Lillyvick.

3. VERY SNUG LITTLE BUSINESS. Most doctors in the old days made-up their own prescriptions and owned a chemist's shop in addition to their medical practice. The writer recalls that his own " family doctor " had his surgery behind the chemist's shop, and patients went through the shop to the door with " surgery " on the glass panel.

4. OVER ALL THE POSTS . . . FLYING THE GARTER. Over is here a verb; both expressions are variations of leap-frog, (see Chapter XXVIII, note 3). The garter is a line on the ground from which the " leapers " fly or spring. " Foot it " is another name for the same pastime.

5. IN ITS NATIVE PEWTER. A quaint fancy taken from natural history (native element) that has had many imitators. Dickens himself in *The Old Curiosity Shop* uses it twice, once in speaking of a potato being in its native element, and then when Sampson Brass suggests that a lost key may be in its native keyhole.

6. I DON'T THINK. Cockneys often use an emphatic negative to express ironically an affirmation or a certainty. In *Oliver Twist* the Artful Dodger says in the Police Court : " P'raps there won't be an action for damage . . . Oh no, certainly not."

Chapter XXXIX

1. COMFOOZLED. The Wellers had between them a nice collection of words, apparently or their own compounding, not usually found in standard dictionaries of English ; they might well be adopted into general circulation for their expressiveness ; Comfoozled, fanteegs, flummozed, conversable, conformable, to quote only a few.

2. WANDERING JEW. The legend of the Wandering Jew, although supposed to relate to an incident in the life of Our Saviour, dates only from the thirteenth century. Matthew Paris (1200-1259) relates in his Historia Major that one of Pilate's guards thirty years of age struck Jesus and told Him to walk faster, and that Jesus replied " I go, but thou shalt wait till I return." The porter subsequently became a Christian under the name of Joseph ; when he reached the age of 100 he fell into a faint and on recovery finds himself 30 years of age again and this is repeated every 100 years. The popular tradition has been the theme of many writers and is mentioned in Baring-Gould's " Popular Myths."

3. DARK LANTERN. The old-fashioned dark lantern had a sliding front

manipulated by turning the top of the lantern and so cutting off the light; originally made to hold a candle it was later modified to contain a lamp fed with colza oil; now the electric lantern and the hand-torch controlled by a switch have superseded it.

Chapter XL

1. TRINITY TERM COMMENCED. Some time in June. It is interesting to note that the trial had taken place in Hilary Term. Perker forecast that Dodson and Fogg would issue execution for the costs in the next term (Easter) and now Trinity Term has commenced.

2. NOT A GIG, STANHOPE, DOG-CART, TAXED-CART, CHAISE-CART, GUILLOTINED CAPRIOLET. This collocation of names of light vehicles is very ingenious as every one of them had two wheels, was drawn by one horse, and had no hood. For GIG, see Chapter IX, note 2; a STANHOPE answers the same description; a DOG-CART was a high-seated sportsman's vehicle with a box beneath the seat for the conveyance of a couple of setters or pointers; a TAXED-CART had springs and paid a reduced tax as it was used by agriculturists or tradesmen; for CHAISE-CART, see Chapter XXVIII, note 2; a GUILLOTINED CAPRIOLET was a cab with its head cut off, that is without a hood (see Chapter II, note 3).

3. BOTANY BAY EASE. This is obviously a polite way of saying that Mr. Namby was wholly without any manners or courtesy. Botany Bay in New South Wales was a penal colony; it ceased to receive convicts after 1842, although transportation was not abolished till 1867.

4. BELL ALLEY, COLEMAN STREET. Now Great Bell Alley; it joins Coleman Street to Moorgate.

5. WHITECROSS STREET. A turning out of Fore Street opposite St. Giles, Cripplegate. Here there was a debtor's prison built in 1813 with accommodation for 500; it must have been most uncomfortable and Mr. Perker's description is milder than the reality. Hence its terrifying effect on the "young gentleman" a few sentences further on. The prison was demolished about 1865-70 and the site converted into a Goods Depot for the Metropolitan Railway.

6. SQUARE PIANO. Known also as a semi-grand; it had a shorter keyboard than the full-sized grand pianoforte; it has been superseded by the cottage piano, which is an upright instrument.

7. CASA. This form appears in the first edition only and is probably a printer's error for "ca-sa," an accepted abbreviation of "capias ad satisfaciendum" meaning Thou mayest take or imprison [the defendant after judgement] until the plaintaiff's claim is satisfied.

8. THE FLEET. The site of this prison in what is now called Farringdon Street; it was closed in 1844 and the building pulled down to make room for the railway; the street front is occupied by the Memorial Hall. In this Memorial Hall the Dickens Fellowship held some of its meetings in its early days.

9. HABEAS CORPUS. Latin meaning "You may have the body." One of the chief securities of English liberty, by which a person detained in custody must be produced and the reason stated for such detention. Only a special Act of Parliament can suspend the Habeas Corpus Act.

10. JUDGE IN ATTENDANCE AT SERJEANTS' INN. There were two Serjeants' Inns, one in Fleet Street and another in Chancery Lane. The Serjeants of Fleet Street moved to the Chancery Lane premises in 1758, and here Mr. Pickwick and Mr. Perker came to get the Habeas Corpus. The inn was dissolved in 1876 and the buildings pulled down in 1877. Offices now cover the site.

11. TIPSTAFF. Originally tipped-staff, that is a staff tipped with a metal ornament such as a crown to shew that the person bearing it had official status. Then the term was transferred to the officer himself.

Chapter XLI

1. INTO THE PRISON. The chapters dealing with life in debtors' prisons have become classic for their truth, their vividness and their detail. Dickens was writing from his own observation and experience. Other authors before Dickens had dealt with the subject and social reformers after him had described the conditions in the prisons, but no description written from an

outside standpoint can rival this picture of the Fleet, including its internal geography, and of the life and conversation of its inhabitants. This, and the account of the Marshalsea in *Little Dorrit* are the best accounts because they are the most human.

2. RACKET GROUND. The courtyard flanked by a lofty wall surmounted by a cheveux-de-frize, in which games such as racquets, fives, tennis, etc., were played.

3. POPPIES WAS NOTHIN'. Sam's reference revives old memories of visits to chemists' shop to purchase dried poppy-heads (*papaver somniferum*) from which an infusion was made and then applied externally to soothe pain and induce sleep.

4. "FIRST-RATER." "A.1." Two common terms taken from nautical system of classifying ships; meaning the best of its kind. First-rater is usually applied to the old wooden ships; A.1. to all types of vessels.

5. ALL-FOURS. A game of cards for two or four persons in which there are four chances to score: High, Low, Jack, and Game.

6. RUN A MATCH AGIN THE CONSTABLE AND VUN IT. In ordinary conversation outran the constable. In Butler's Hudibras the expression is used to mean went too fast and too far; Smollett in Roderick Random gives it the common meaning of got into debt.

7. FLEET MARKET WOS THERE. When the Fleet river was covered in the surface of the culvert was occupied by the Market. It was closed in 1829 and removed to another site and the thoroughfare renamed Farringdon Street. See Chapter XL, note 8.

8. FRENCH SKULL-CAP. In Chapter XLIV, this cap is said to be made of cotton-velvet, and as it had a tassel attached to it it must have been what was known a generation ago as a smoking cap; it was usually black and had a pattern embroidered on it in coloured silks (in chain stitch).

9. DROP OF BURNT SHERRY. The fashion was to "burn" sherry especially the brown sweetish variety by placing it in a small saucepan and holding it over the fire for a few minutes.

10. HALF-A-SOVEREIGN. See Chapter X, note 15.

CHAPTER XLII

1. BOTTOM OF THE SLATE. An allusion to the practice of shopkeepers of keeping account of customers' debts by chalking them on a slate. In *Edwin Drood* Datchery used a slate to keep a record of his activities.

2. FIVE-AND-TWENTY-BLADED POCKET KNIFE. See Chapter XXXV, note 2.

3. FOX UNDER THE HILL. A tavern on the Thames bank, a resort of the labourers who worked on the coal barges that used a wharf near the Adelphi Terrace; it fell into decay when the Victoria Embankment was constructed in 1864-70, and was pulled down and finally disappeared when the Hotel Cecil was built in 1896; this in turn was demolished in 1930 and the site is now occupied by the Shell Mex building.

4. AND A BENDER. Slang for sixpence (twopence apiece among three people). The sixpenny piece is thin and more easily bent than a copper coin or a shilling.

5. DARK AND FILTHY DITCH. The Fleet river; it had been covered over in 1737 (see Chapter XLI, note 7) but its contents well merited the cobbler's epithet.

6. IRON CAGE. An alcove in the wall, near the entrance, with a grille behind which prisoners from the "common side" rattled a tin box soliciting alms from passers-by. It was closed, a concession to outraged public opinion, some years before the story was written.

7. SPOUT—DEAR RELATION, ETC. The dear relation is, of course, "uncle." the pawnbroker, perhaps signifying a mythical rich relative who has put one in funds; the spout was the lift or shoot through which deposited goods were removed from the shop to the store—they went "up the spout."

8. CONSTABLE'S MISCELLANY. "Constable's Miscellany of Original and Selected Works in Literature, Art, and Science" was a popular periodical established by Archibald Constable in 1827. It continued to appear regularly until 1835 comprising in all 82 volumes.

CHAPTER XLIII

1. INSOLVENT COURT. The full name of this institution was Insolvent

Debtors' Court. By application to it debtors in prison could, under conditions, obtain release. It was abolished in 1861 and its functions transferred to the Bankruptcy Court.

2. OFFERED FOR SALE IN ALL HOUNDSDITCH. This thoroughfare has altered very much in character, but clothes new as well as second-hand can still be procured there.

3. FUNGUS-PIT. An underground chamber for the cultivation of mushrooms; (see Chapter XVI, note 1). The term is also applied to any mouldy and damp cellar or pit overgrown with fungi.

4. THE RULES. A district with certain limits without the walls of the prison, where prisoners in custody were allowed to live on giving security not to escape. It will be recalled that in *Nicholas Nickleby* Madeline Bray's father lived within the Rules of the King's Bench Prison. There is no doubt that so reliable and punctilious a man as Mr. Pickwick could, if he had wished, have lived outside the Fleet and within the Rules, but how much we should have missed had he done so.

5. THREE PENN'ORTH OF RUM. Threepence was the standard price of a noggin of spirits. In *Our Mutual Friend* the staple diet of Mr. Dolls was three penn'orth of rum.

6. RED-FACED NIXON . . . WAS A PROPHET. Not many people nowadays know of "Nixon's Prophecies: the Original Predictions of Robert Nixon, commonly called the Cheshire Prophet." It was a very little book, first published in 1701 and reprinted many times and in various forms during the eighteenth century and later. Sam was probably referring to a cheap edition, a sixpenny pamphlet called "Nixon's Cheshire Prophecy" in which a frontispiece shews Nixon himself with a highly-coloured cheek. There is also a hidden reference to Tony's complexion.

7. FACE INTO A STREET DOOR KNOCKER. Human faces as decorations for knockers in the Renaissance period probably derive from the ox skulls originally used by the Doric Greeks for the metopes in the entablature. Lions' heads were also a favourite motif. In *A Christmas Carol* Scrooge's door was furnished with a knocker ornamented with a human face that Scrooge thought like Marley himself.

8. BRAINS LIKE THE FROGS. The notion that frogs and other small amphibians have their brains dispersed somewhat in the manner of the nervous system of insects was long entertained by the uneducated classes.

9. PERPETUAL MOTION. Here is another obsession of the uneducated, and in past times of the philosophical also. When the latter gave it up, somewhat reluctantly, the former clung to the idea and even now there are some who think it is possible by some means or other to make a machine that will yield as much energy as it receives.

10. WHITEWASHED GENTLEMAN. His character had been cleansed and restored by the Insolvent Court and he was ready to start afresh as if he had never been even smudged.

11. BOLD TURPIN. The authorship of this Romance was for years attributed to Dickens, possibly because he uses the phrase "not generally known," but F. G. Kitton in 1903 found the original ballad on which it was based. The full song is reprinted in *The Dickensian*, 1947, page 12, but here are the first two verses (there are ten in all) to shew how close Dickens kept to the original:

"Bold Turpin upon Hounslow Heath
His Black mare Bess bestrode,
When he saw a Bishop's coach and four
Sweeping along the road;
He bade the coachman stop, but he,
Suspecting of the job
His horses lash'd—but soon roll'd off
With a brace of slugs in his nob.

"Galloping to the carriage door
He thrust his face within,
When the Chaplain says: 'Sure as eggs is eggs
That is the bold Turpin.'
Quoth Turpin: 'You shall eat your words
With sauce of leaden bullet';
So he clapp'd his pistol to his mouth,
And fired it down his gullet."

12. ATTENTION TO THE MONOSYLLABLE. "Bestrode-er." Due to a convention of the Music Hall, still current, that a "low comedian" has to shout his songs with such energy that he appears to be unable to recover his breath at the end of every phrase, and does so with a kind of gasp.

13. FIGHT A TICKET PORTER. The old name for a licensed messenger, who wears a badge on his arm to denote his calling. In former times he often wore an apron, as may be seen in the illustrations of Trotty Veck who belonged to that profession.

14. NOW THE MURDER'S OUT. A saying known to Chaucer: "Mordre will out, that see we day by day," and common ever since to express the idea that the truth can be concealed no longer. It appears in Shakespeare, and is used by Shackerley (or Shakerley) Marmion, a minor dramatist (1602-1639) in his comedy The Antiquary; "'Tis an old saying: murder will out."

(To be concluded)

CONDENSED NOVELS

BY LEO MASON

EXPRESSING his views on the Quarterly Magazines of a hundred years ago, Edgar Allan Poe observed: "They are quite out of keeping with the rush of the age. We now demand the curt, the condensed, the pointed, the readily diffused—in place of the voluminous, the verbose, the detailed, the inaccessible. . . . It is a sign of the times—an indication of an era in which men are forced upon the well digested—in a word, upon journalism in lieu of dissertation." To-day much the same thing is being urged against much of the work of the principal novelists of the nineteenth century and the publishers of the Modern Reading Library have set themselves the task of presenting *Oliver Twist*,* and other books by Dickens and others, shorn of about two-thirds of their original matter. "The stories have not been rewritten; they are still entirely in the author's own words and the reduction in length has been achieved by deleting long digressions, subsidiary plots and characters and less essential paragraphs of description, which are not often acceptable to the busy reader of to-day." Condensation of Dickens is no new thing, throughout the years numerous books have issued from the press in which his novels have been presented in various shortened forms, ostensibly for the use of children.

Fifteen years or so ago Robert Graves was so incensed by what he considered to be the unconscionable amount of verboseness and padding deliberately introduced by Dickens into his novels, that he re-wrote Dickens's classic under the title of *The Real David Copperfield* in order to show how it should have been written. He himself was no doubt pleased with it, but on his own admission, hardly anyone else was. It is worthy of remark that in the days prior to the war there was an ever changing, plentiful supply of Dickens's novels on the booksellers shelves, *because they were steadily in demand*, and they were not only to be found in "the three-penny box of the nearest second-hand bookshop" as Mr. Graves rather naively implied.

During the war, however, and immediately afterwards, the paper allocation for reprints of the classics being exceedingly small, the novels of Dickens became very scarce, so much so that Michael Harrison in presenting, within the space of sixty-four pages, a condensed version of *Great Expectations* a couple of years ago, commented, "It cost me six weeks of continuous searching before I was able to find the copy of the novel upon which I have based this condensed version, and this fact alone is excuse—if excuse be needed—for the production of the present shortened version of Dickens's masterpiece. It *is* possible to produce the condensed version: all complete versions are—and will

* *Oliver Twist.* The Modern Reading Library, Todd, 6s.

so remain for a long time—out of print." If such be the case the lot of the post-war would-be Dickensian is an unfortunate one, because he may hear a version of the work of our greatest novelist on the radio, see another version at the cinema, read the Story of the Film, and have his masterpieces served up to him in the form of glorified short stories, but what he is not permitted to do is to read the novels in the form that their creator intended they should be read. Now, it is worthy of notice that the compilers of the above-mentioned versions, invariably stress the point that they would sincerely deprecate any suggestion that their versions are intended to supersede or be viewed as alternatives to the masterpieces upon which they are based. On the contrary it is their hope that they will awaken a desire to seek the full richness of Dickens in the novels themselves. All this *is* a very great compliment to Charles Dickens, it means, of course, that his name is still a great "box-office draw."

When Poe expressed his opinions on the Quarterly Magazines, he was thinking in terms of the short story and magazine article, something which was to be *originally* conceived with a view to its being absorbed by the reader at a single sitting. In the whole composition nothing was to be written of which the tendency direct or indirect was not to the pre-established design—the creation in the mind of the reader of some unique or single effect.

The novelist as distinct from the short story writer does not aim at directly revealing his design but creates a world peopled with characters, who as they talk and go about their ways slowly reveal themselves to the reader and in doing so gradually unfold the pattern of the novelist's design. Principal interest is centred in the characters and if they be life-like and their world real—they will be numerous and well diversified. The novels of Dickens are so designed to permit the intervention of the reader's everyday affairs. By his art Dickens induces the reader to *linger* with him in the world of his imagination—the main action of the story therefore moves slowly, but there is always an atmosphere of suspense. Moreover, Dickens cannot be dissociated from his works, he is the intimate friend and guide, the soul of all.

The foregoing thoughts are the outcome of a perusal of the new condensed version of *Oliver Twist* in the Modern Reading Library. We say at once that we feel the gist of the story of Oliver's adventures, and the machinations of Fagin and his gang have been satisfactorily *recorded*. We missed a great deal of Mr. Bumble's company, but most of all we missed the company of Charles Dickens himself. We do not feel that we have been with him in the world of his imagination but that we have been told something about what happened there, at second hand. Nevertheless, in these days of direction and restriction, if our reading of Dickens is also to be controlled, then, Dickens condensed is better than no Dickens at all. Fortunately the situation is not so bad as some would have us believe and the condensed versions, interesting to notice, are being accompanied by the publication of the novels in yet another fashion—a new old form—labelled, "Complete and unabridged." The newcomer to Dickens would do well to bear in mind that the whole always contains the part and that the part is never equal to the whole. By reading the novels in their original form many newcomers will discover for themselves that the story is only a part of the whole and will not resent but delight in the digressions—the setting up of scenes, the descriptions of events and journeys, the Dickensian asides and the by-play of the characters. If, however, an individual has no time, no powers of perception, no poetry in his soul to sense the beauty in these things then it is his misfortune and not the fault of Dickens.

M

Portraits of Maria Beadnell's Paren

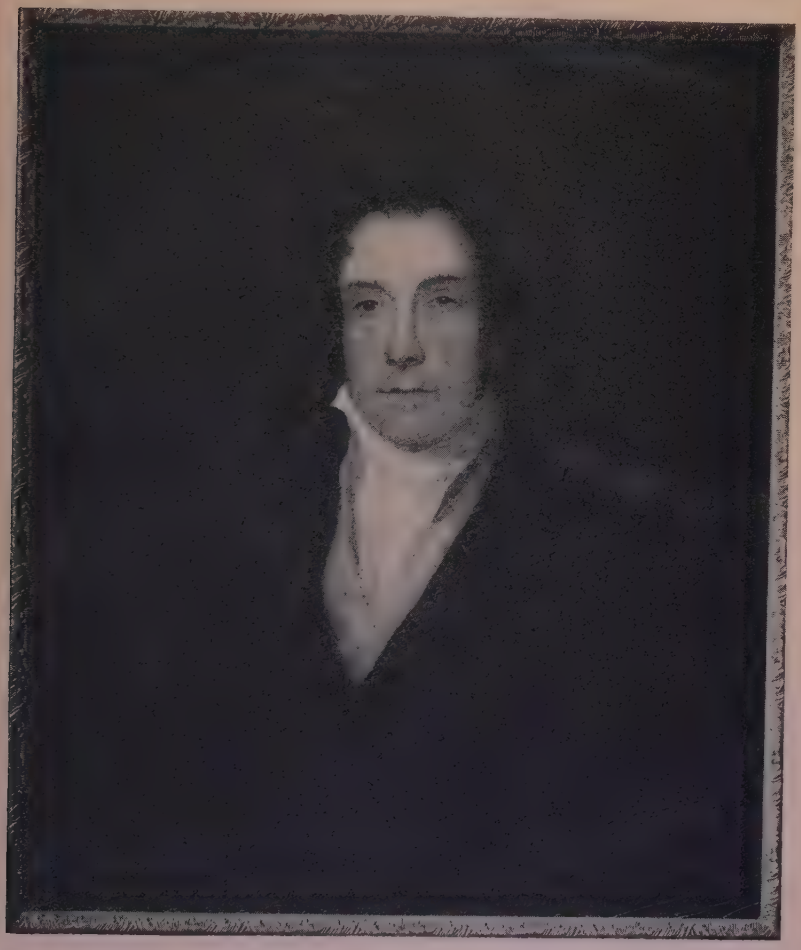
ANY material throwing new light upon Dickens's first love, the fascinating Maria Beadnell, is certain of a welcome from Dickensians, for the episode is not only of great romantic interest, but one which had considerable influence upon the future novelist's career. The recent arrival at Doughty Street, of the portraits reproduced here, is therefore of much importance.

They have been presented to the Dickens House in memory of the late Mr. H. Stuart Brown, an enthusiastic member of the Fellowship for a great many years, by his two sons. The portraits are of George Beadnell and his wife, the parents of Maria, and are reputed to be the work of H. W. Pickersgill, R.A.

In a topical poem, "The Bill of Fare," a *very* youthful production of Dickens, in which the whole Beadnell circle figures, George Beadnell and his wife, unlike the rest, are treated with great respect. He is described as "an excellent man" and his lady is "summed up in one

Presented to The Dickens House

word—Perfection." In the several letters written by Dickens to Beadnell later in life, we get some interesting passages. In each case he concludes with some such phrase as, " With undying recollections of old days " and one, dated 1852, he writes, " Your handwriting is like a breath of my hobbledehoyhood and is delightful to encounter. Pray give my love to Margaret and ask her to give the same to Maria



if she should see her (I am exactly nineteen when I write their names) . . ." There also exists the very beautiful letter which Dickens wrote to Beadnell on the death of his wife in 1849.

The portraits that have now become the property of the Dickens House, have survived in the possession of the descendants of Margaret, Maria's sister, who married David Lloyd, from whose great-grandson they were acquired.

L. C. S.

Oliver asks for more.

John Howard Davies in
The Cinéguild Film *Oliver Twist*.

Reproduced by the courtesy of Messrs. Raphael Tuck & Sons Ltd.

DAVID LEAN'S *OLIVER TWIST*

OLIVER TWIST is perhaps the most well-known melodramatic story in the language and it is therefore not surprising that it has always irresistably invited dramatic representation. And not unnaturally, in the notable post-war popularity of Dickens in the cinema, it has again been selected for filming. The book has now been screened four times, which, if my memory serves me rightly, is more frequently than any other work of Dickens. It was with anticipation whetted by memories of the same director's *Great Expectations* and by what I had seen evolving in the studios, that I made my way to the Odeon Theatre, Marble Arch, for the première on June 24th. Graced by the presence of H.M. Queen Mary, it was given in aid of the Margaret Macmillan Memorial Fund before an audience which included the Prime Minister and other notabilities.

Anything more unlike its predecessors on stage or screen could scarcely be imagined. They relied chiefly upon the playing of the great characters in which the book is rich. The playgoer whose memory goes back to Edwardian days cannot hope ever to see equalled the playing at His Majesty's Theatre. The Fagin of Beerbohm Tree, the Sikes of Lyn Harding, and the Nancy of Constance Collier were peerless and remain vividly in the mind after forty years. It will not be for its individual performances that the new film will chiefly be remembered, but for a photographic symphony of London's underworld in the early nineteenth century. By means of the superb photography which we have learned to expect from this company, a moving, sinister and Rembrandtesque film has resulted. In the process the story has been ruthlessly pruned and simplified and an artistic unit produced, without side-issues or diversions. The Dickensian who expects to see the whole novel transferred to the screen will be disappointed. But by now it should not be necessary to stress the fact that a good film must be a work of art in its own right and cannot simply be a photographic record of a novel. David Lean's attempt to tell the story by means of a camera to which everything is subservient is, in my view, brilliantly successful. It would be pointless to enumerate the many omissions of characters and episodes and the compressions of the story. Does that which remains constitute a work of art and does it faithfully preserve the spirit of Dickens's great book ? The answer must be a largely unqualified affirmative. From first to last the spectator is swept along in breathless interest, often repelled by the squalor and the terror of the tale, but held firmly in its grip.

The playing of the principals is unequal, but such is the power of the direction, the realism of the settings and the skill of the photography, that the acting appears to reach higher levels than in fact it does.

Without doubt, the finest performance comes from Alec Guinness as Fagin. What a contrast to his sunny Herbert Pocket ! A wonderful piece of work, which dominates every scene in which he appears and is fully worthy of the great original. The Sikes of Robert Newton is not on the same plane. The actor has not the necessary brand of toughness. The Nancy of Kay Walsh was also cast in too delicate a mould, but like the Sikes, she rose to the occasion when a dramatic climax was called for. If the Bumble of Francis Sullivan is something of a disappointment, the actor is not entirely to blame, for the part is sadly shorn and the opportunities to build character not very propitious. The beadle that emerges is not exactly the man we know in the book. The Monks of Ralph Truman is excellent. The Brownlow of Henry Stevenson is good but is not quite the simple soul of the novel. Frederick Lloyd is perfect as Grimwig and Mary Clare makes the most

Alec Guinness as Fagin and Robert Newton as Bill Sikes
in the Cinéguild Film *Oliver Twist*.

Reproduced by the courtesy of Messrs. Raphael Tuck & Sons Ltd.

of her opportunities as Mrs. Corney. The boys who play the pupils of Fagin's academy for young "prigs" were not all successful, although the Dodger of Anthony Newly could hardly have been bettered. These characters were, for the first time I believe, played by youthful actors of the correct age.

But the part that knits the whole together and which perforce has to be exceedingly well played to ensure success is, of course, Oliver himself. Here, in John Howard Davies, was an amazingly fortunate piece of casting. This delicate-looking, beautiful child gives a most remarkable performance, one which is seldom far from the centre of the stage and never fails securely to hold the attention and sympathy of the audience. In so young and completely inexperienced a performer, the credit in large measure must go to the director. The highly successful result achieved is to be explained by the patient sympathy which I was privileged to witness between director and youthful player in the studio. In discussing this delightful performance, reference may be made to Oliver's appearance in the final sequence on the roof-tops with Sikes. Personally, I think it would have been better to retain Dickens's version of the climax, but the director's anxiety to conclude the story with the principal actor in the centre of the stage was paramount.

Oliver's mother struggling in travail through a symbolic storm, the chase and capture of Oliver after the theft at the Clerkenwell bookshop, the murder of Nancy, the flight of Sikes and the attempted destruction of his dog, the squalid dens of the thieves and the scenes at The Three Cripples—these burn themselves in the memory and will remain there.

Here then, is another British film of which we may justly be proud and one which will reward the careful attention of Dickensians.

L. C. S.

* * * * *

Cinemagoers who would like a souvenir of the film are well served by publishers. Messrs. Raphael Tuck have issued an attractively produced adaptation of the novel by Russell Thorndike (coloured wrappers, 2s. 6d.) with twenty-four fine illustrations from the film, two of which they have kindly permitted us to reproduce here.

For Dickensians who would prefer the complete and original text, there is a new edition (cloth, 5s.) published by World Film Publications, which has sixteen full-page illustrations from the film.

DICKENS IN SHORTHAND

By W. J. CARLTON

NO Dickensian who is familiar with his Forster needs to be reminded that Charles Dickens was an expert stenographer and that he owed his early triumphs over poverty and obscurity in great measure to his mastery of Gurney's shorthand. It is perhaps less generally known that many of his most popular novels have been printed in shorthand characters for the benefit of those wishing to read their favourite author and at the same time improve their knowledge of what David Copperfield called "the noble art and mystery of stenography." Many of the shorthand versions of Dickens's works are now out of print and rarely met with, but when they do occur for sale they can usually be obtained for a few shillings apiece, and to those collectors whose financial resources will not run to the price of a prime

Pickwick in parts or even a first edition of (say) *The Haunted Man* the assembling of as many editions as possible of the works of Dickens in shorthand may be recommended as a fascinating and inexpensive hobby. Although my own shorthand library includes about thirty of these little volumes it is by no means complete.

The bibliography of Dickens's works in shorthand presents problems of its own, and the following notes make no claim to be exhaustive.

Pickwick. In the same year which saw the first appearance of *The Posthumous Papers of the Pickwick Club* in volume form was published Isaac Pitman's *Stenographic Sound-Hand*, a small fourpenny pamphlet which contained the first presentation of a shorthand system soon to attain widespread popularity as Pitman's phonography. Appropriately enough, the earliest of Dickens's works to be printed in shorthand was a phonographic edition of *The Pickwick Papers*, published in 1883 by Frederick Pitman, a brother of Isaac, in twenty weekly parts of 24 pages each, price 3*d*. This shorthand edition of the famous classic was later issued in two handsomely bound volumes at 3*s*. 6*d*. each, constituting No. 1 of "Pitman's Shorthand Library." The shorthand characters were written, lithographed and printed in the reporting style by James Butterworth, South Shields, the frontispiece to the first volume being a reproduction of the original drawing by "Phiz" of the first appearance of Mr. Samuel Weller.

Another phonographic edition of *Pickwick* was published in 24 monthly parts, price 3*d*. each, by Isaac Pitman & Sons, Bath. The first part, comprising 32 lithographed pages in Butterworth's neat shorthand, was issued in January, 1888, and the last in December, 1889. The complete work, bound in two octavo volumes of 384 pages each, formed No. 3 of "The National Shorthand Library." The price of each volume was 3*s*. 6*d*. This was an improvement on the earlier edition, the writing being less cramped and the lines wider apart.

An edition of *Pickwick* in Linear Shorthand was announced in A. J. Clay's *Linear Shorthand*, 1898, to be published in monthly parts of 16 pages at 6d. each.

Scenes from Pickwick, in the reporting style of Pitman's shorthand, "twentieth century edition," was published by Sir I. Pitman & Sons in 1913, consisting of 255 pages with ten illustrations by C. Richardson. It had previously appeared as a serial in *Pitman's Shorthand Weekly*, vols. 41 and 42, from January to December, 1912.

The Bagman's Story in Oxford shorthand was published in 1901 as a leaflet by Mr. Percy E. Kingsford, after appearing in the *Oxford Shorthand Chronicle*, March and April, 1891, and April, 1894.

Oliver Twist. As far as I have been able to ascertain, the next attempt to reproduce any of Dickens's novels in shorthand was made in January, 1886, when the first number of *Oliver Twist*, lithographed in the easy reporting style of phonography, was published as the inaugural volume of "The Birmingham Shorthand Library," price 4*d*. This venture seems to have been due to the initiative of Mr. T. B. Wilson, of Handsworth, Birmingham. The publishers were the Midland Educational Company of Birmingham and Leicester. Eleven further numbers appeared at monthly intervals, No. 12, dated December, 1886, bearing at the foot of the last page: "End of Volume One." This carried the work nearly to the end of Chapter 28 and seems to have been the last number issued.

Nicholas Nickleby. In June of the same year the first number of *Nicholas Nickleby*, in monthly parts, was similarly lithographed and printed in Pitman's phonography, forming the second volume of "The Birmingham Shorthand Library." Unfortunately it does not seem to have survived the issue of No. 3 in August, 1886. As in the case of its predecessor, the execution of the lithographed shorthand left a good deal to be desired.

A Christmas Carol was the next of Dickens's books to be printed in shorthand. Lithographed by James Butterworth in the easy reporting style of Pitman's phonography, this comprised the first volume of "The National Phonographic Library." It was printed by Isaac Pitman & Sons, Bath, without date (probably in 1889), 112 pages, price 1*s*. 6*d*. Another edition of 111 pages, engraved in the easy reporting style, appeared in 1896. A "twentieth century edition," printed from the same plates, was published in 1904, and a "new era edition" in 1910. Still another edition, in the amanuensis style of phonography as taught by Benn Pitman and Jerome

B. Howard, was published by the Phonographic Institute, Cincinnati, Ohio, in 1907, in a volume of 85 pages, a second issue appearing in 1910.

This favourite story was also printed in the shorthand system of John R. Gregg and published by the Gregg Publishing Co., New York, in 1918, price 25 cents. The shorthand plates for this edition of 56 pages, printed in double columns, were written by Winifred Kenna. Another edition of 92 pages, with illustrations by Astrid F. Gescheidt, was printed in Gregg shorthand in April, 1944, from plates specially written by Winifred Kenna Richmond.

Der Weihnachts Abend, printed in the German shorthand system of Wilhelm Stolze, was published by Max Funcke at Dortmund in 1889, in a volume of 99 pages. The shorthand characters were lithographed from the writing of Carl Berensmann and printed by H. F. Hüllsebusch, Dortmund.

A version of *Marley's Ghost* was printed in 1889-90 by J. G. Fritzsche, Leipzig, in the German shorthand system of Franz Xaver Gabelsberger as adapted to the English language by Henry Richter (G.-R. phonography). It formed Nos. 2-11 (Feb.-Nov., 1889) of Vol. II and Nos. 2, 4 and 6 of Vol. III (Feb., April and June, 1890) of the *G.-R. Phonographic Journal*, the London organ of the G.-R. Phonographic Society, 140 pages in all, including a separate title-page. The shorthand characters were written by Constantin Giebner and autolithographed by C. Creuzberg.

An abridged version of *A Christmas Carol*, in the French shorthand system of the Abbé Emile Duployé, was printed at Paris about 1896 in the "Bibliothèque Sténographique," price 60 centimes (6*d*.). The title-page and text are in English, a note at the foot of the last page reading: "All abbreviations made use of are taken from Part II only of 'Duployan Shorthand adapted to English by C. Brandt, S.J.'" Each of the 26 pages is printed in double columns within a decorative border. A new edition, printed from the same plates, was published about 1910 at the same price.

David Copperfield. Perhaps the most ambitious of all attempts to cater for Dickensian shorthand enthusiasts was made by Edward J. Nankivell, of South Croydon, known to many as a keen philatelist as well as an exceptionally talented phonographer. In January, 1893, he produced the first part of a shorthand edition of *The Personal History of David Copperfield*, price 6*d*. monthly. Parts 1-12 were issued as a volume of 353 pages comprising the first twenty chapters of the novel, lithographed in the reporting style of Pitman's shorthand from Nankivell's own remarkably neat and fluent writing, with all the original illustrations by Hablot K. Browne. This was in every respect a most creditable production. A second volume was contemplated, but of this only one part was issued in 1894, consisting of 32 pages and bringing the work nearly to the end of Chapter 22.

The Battle of Life, engraved and printed in the corresponding style of Pitman's shorthand, was published by Sir I. Pitman & Sons, Bath, in 1898, 130 pages, price 2*s*. The "twentieth century edition" followed in 1903 and later issues in 1907 and 1911. The "new era edition," in the intermediate style, appeared in 1930.

The Haunted Man, engraved in the easy reporting style of Pitman's shorthand and constituting No. 3 of "Pitman's Shorthand Library," was also published by Sir I. Pitman & Sons, Bath, in 1898, in a volume of 164 pages with illustrations by S. J. Loxton, price 1*s*. 6*d*. It had appeared in the previous year as a serial in *Pitman's Shorthand Weekly*. The "twentieth century edition," printed from the same plates, was published in 1902, later issues appearing in 1907 and 1911.

The Chimes, after running as a serial in *Pitman's Shorthand Weekly*, vols. 19 and 20 (1901), engraved in the corresponding style of Pitman's shorthand, was published in 1903 in a volume of 127 pages, "twentieth century edition," price 2*s*. Later issues appeared in 1907 and 1911.

The Cricket on the Hearth, engraved in the easy reporting style of Pitman's shorthand, after appearing in serial form in *Pitman's Shorthand Weekly*, vols. 21 and 22 (1902), was published in 1903 in book form, "twentieth century edition," 132 pages, price 2*s*. Later issues appeared in 1907 and 1911.

Sketches by Boz. A selection of these sketches was published in 1898 under the title *Tales from Dickens*, in a volume of 147 pages engraved in the easy reporting style of Pitman's shorthand, with 17 illustrations by P. Hudson. It formed No. 5 of "Pitman's Shorthand Library." The tales in

question are "The Tuggses at Ramsgate," "The Bloomsbury Christening," "The Great Winglebury Duel" and "Mr. Watkins Tottle." A "twentieth century edition," printed from the same plates, was issued in 1903 and again in 1908 and 1910.

The Drunkard's Death, transcribed into "Graphic Shorthand" (Gabelsberger-Richter system) by Albert Subke, was lithographed and printed at Dresden in 1903, with a few other short pieces, as vol. 141 of "Reuter's Bibliothek für Gabelsberger Stenographen," price 80 Pfennig. The shorthand was written and printed by C. Creuzberg.

The Tuggses at Ramsgate and *Misplaced Attachment of Mr. John Dounce*, transcribed into "Graphic Shorthand" by Albert Subke, were lithographed and printed at Dresden in 1903 as vol. 142 of "Reuter's Bibliothek für Gabelsberger Stenographen," 52 pages, price 1 Mark 52 Pfennig. The shorthand was written and printed by C. Creuzberg.

Mugby Junction and Other Stories, printed in the corresponding style of Pitman's shorthand, "twentieth century edition," was published by Sir I. Pitman & Sons, Bath, in 1909 in a volume of 123 pages.

The Poor Relation's Story, printed in Gregg shorthand from plates written by Mrs. G. Gingell (Georgie Gregg), was published in 1926 and again in 1928 by the Gregg Publishing Company, London.

A charming little *Shorthand Birthday Book of Dickens Quotations*, comprising 248 pages in the corresponding style of Pitman's shorthand, was published in 1912 by Sir I. Pitman & Sons, Bath. The recto of each leaf was left blank for additonal quotations, references to the sources of the quotations being given on the last page.

Passages from the works of Dickens are included in many reading and exercise books printed in various shorthand systems, but considerations of space preclude more than a brief reference to some of these.

The *Interlined Speed Practice Book No.* 1, issued by Isaac Pitman & Sons in 1888, consists of 25 pages of extracts from *Pickwick* entitled "Gabriel Grub," price 2*d*.

Gleanings from Popular Authors, in the corresponding style of phonography with a key in ordinary letterpress at the foot of each page, include "The Clergyman's Story" (pp. 26-44) from *Pickwick*, "The Friendly Waiter" (pp. 92-105) and "My Child Wife" (pp. 106-130) from *David Copperfield*. These gleanings were published by Sir I. Pitman & Sons, Bath, in 1891, in an attractive binding at 2*s*.

No. 10 of "The Phonographic Library," first series, issued by the Phonographic Institute, Cincinnati, Ohio, in 1893, comprises 11 lithographed pages containing "Two Ghost Stories" and "A Child's Dream of a Star" in Benn Pitman phonography.

Extracts from *Master Humphrey's Clock* entitled "The Heart of London" and "The Condemned Cell at Newgate" occupy 14 pages of Select Readings No. 1, engraved and printed in the corresponding style of Pitman's shorthand, "twentieth century edition," published by Sir I. Pitman & Sons in 1902.

The World's Greatest Short Stories in Munson Shorthand, written by Elizabeth Van Sant in an American modification of Pitman's system by James E. Munson, was published by Powers & Lyons at Chicago in 1909, 95 pages, price 75 cents. Dickens is represented by "A Child's Dream of a Star" (pp. 38-42) and "A Christmas Carol" (pp. 53-95), the other stories being Hawthorne's "The Great Stone face," de Maupassant's "The Necklace" and Boccaccio's "Patient Griselda." Another issue published about 1913 bears the imprint of Lyons & Carnahan, Chicago.

A *Shorthand Reader* in the German system of Stolze-Schrey, edited by Dr. A. Alge, St. Gall, Switzerland, was lithographed and printed by Herman Bebie at Wetzikon, near Zurich, in 1923. Among the contents are "A Great Fire of London" and "A True Story" by Dickens.

Half Hours with Popular Authors, vol. 1, "new era edition," compiled by A. Jeffrey Munro and printed in the advanced style of Pitman's shorthand, includes "Micawber's Advice" from *David Copperfield*, "Happy Go Lucky" from *Sketches by Boz*, "Mr. Jingle on Dogs" from *Pickwick*, and "An Evening Wind" from *Martin Chuzzlewit*. This volume was published by Sir I. Pitman & Sons about 1930.

Many extracts from the novels have been printed in stenographic characters as serials in various shorthand periodicals.

THE REAL BOYTHORN— WALTER SAVAGE LANDOR

By T. STURGE COTTERELL, M.B.E., J.P.

FEW men have ever impressed their peers so much or the general public so little as Walter Savage Landor. Nevertheless, he is among the most striking figures in the history of English Literature in the nineteenth century. For him literature was always a hobby of the cultured amateur; he never regarded it as a profession.

Landor wrote on many subjects in many forms, strong both in imagination and in criticism. His biographer, Forster, says that he was in the first rank as the most powerful writer in prose, a man with a vehement nature, and great delicacy of imagination, and claimed that Landor's name will live by his verses rather than his prose. He said himself that he would never be popular, nor did he desire it, for he never wrote novels or biographies. He said in one of his letters: "I shall dine late, but the dining room will be well lighted, and the guests few and select." And confessed: "I have never done a single wise thing in the whole course of my existence though I have written many which have been thought such." Yet with his great efforts at writing, Forster proceeds, for his literary work he received nothing. "Never will I benefit," he says, "from anything I write."

Among his numerous contributions to literature perhaps the best known was *Imaginary Conversations*, of which the 1853 edition was dedicated to Dickens, "To register," he said, "my judgment that the breaking up and cultivation of the unclaimed wastes of humanity no labour has been so strenuous, so continuous, or half so successful as yours."

YOUTH

Landor was born in 1775, the eldest of a family of five, at Warwick; his father, Dr. Landor, was a man of position in the county, well known as a man of a considerable fortune.

In 1783, at the age of eight, Walter went to Rugby and early exhibited a rebellious spirit. He was a good Latinist, one of the best in the school, but of arithmetic he declared himself ignorant all his life. He was, however, a good athlete. But his defiance of authority was so pronounced that Dr. James, the Head Master, desired his father to remove him. In fact, Landor provoked the Doctor to such an extent that it was believed throughout the school that he intended to expel him, but was only prevented from doing so by the strong regard he had for his father.

Dr. James endeavoured to ensure his compliance with the rules of the school, and went to Landor's study for that purpose. "Who is there?" asked Landor on hearing the Doctor's rap. "Your Head Master, Sir," was the reply; "I want to speak to you." The answer came back: "Get thee hence, Satan."

He was a rebel and remained a rebel all his life.

In 1793, at the age of 18, Walter Landor became an undergraduate at Trinity College, Oxford, and to show his independence he was the first student to wear his hair without powder, an adornment which was considered essential and according to the rules.

In his college days he seems to have made a reputation, not for learning, but in quite another direction. An escapade, perhaps unusual even in those days, but sufficiently serious, caused him to be sent down. It seems that a certain undergraduate whom Landor despised, happened to be entertaining guests in rooms across the quadrangle on the same evening that Landor had a party. Landor's

friends were apparently drawn from what were called in those days the " bloods," who regarded contemptuously all servitors and the like. The rival parties soon began exchanging compliments through the open windows, when Landor, perceiving the closing of a window and shutters, saw a chance of showing off. He had been out shooting and his gun lay at hand and he thought it would be a good trick to fire a volley at the closed shutter opposite. " Accordingly I went," he says, " into my bedroom and fired." Immediately sobered, he realised that he might be sent down and what he then might expect from his father. A complaint was made and investigated and Landor confessed and wrote a frank confession to the President ; discipline demanded punishment and the sentence was rustication and his name was taken off the College books.

BATH

His father died in 1805 and Landor, at the age of 30, came into possession of his patrimony, which was considerable for a young man in his day. He settled down in Bath, living in comparative luxury, with a pair of horses, the possession of which was a sufficient passport to enter Bath society.

He soon made many friends. The Aylmer and Paynter families, well known in society, remained his most intimate throughout his life. Rose Paynter, afterwards Lady Graves-Sawle, was his constant companion and with her he corresponded over a long period of years. Col. Jervois, the M.C. at the Assembly Room balls, described in *Pickwick Papers* as Bantam, the Countess of Belmore and Miss Bess Caldwell, as Lady Snuphanuph and Miss Bolo, highlights in Bath society and at the Assembly Room balls, were among his most intimate friends.

The extravagances of his youth had passed, he developed into a society and country gentleman, and paid frequent visits abroad—and even aspired and contemplated a political career, but he never neglected his literary work.

Bess Caldwell, before mentioned, was well known locally as a " Malaprop " and a book was written entitled " Caldwelliana " of her singular remarks and sayings. She was quite an old lady in 1836 when Dickens wrote the *Pickwick Papers* and it seems likely that Dickens was invited by the Master of Ceremonies to a Thursday ball at the Assembly Rooms, carefully surveyed the card players in the Card Room, little realising that these were friends of Landor whose acquaintance he made a few years later.

Landor did not appreciate card-playing, which was such a rage in Bath at this period ; he said on one occasion that he had been " half baked at a dull and stupid party," which not even the brilliance of Miss Caldwell could render supportable. He lived alone. Later in life, he himself stated that he regarded crowded repasts as fit only for savages, but not for Savage Landor. His life in Bath went smoothly for a desirable bachelor, whom match-making mammas were probably anxious to capture.

In those early years of the nineteenth century, you would picture him simply as a solid, massive, energetic personage, sometimes silent and abstracted, sometimes flaming with eloquence and indignation, and Forster described " The aggressive set of his jaw, betokening truly enough the passionate temper of the man, yet in conversation and reading breaking up into the sunniest and most genial smile."

In 1808, so moved was he by Napoleon Bonaparte's policy of greedy aggrandisement, that he decided to enlist as a private in the Spanish army, and offered to pay for the equipment of 1,000 volunteers and to fight along with them for defence and liberty. The money was

accepted and troops raised. During the campaign he narrowly escaped capture by the French. Characteristically, he quarrelled with those in authority and retired home to England the following year, disgusted with the course of events, which was not what he expected.

On his return to England he again settled down in Bath, rejoining his friends at the fashionable gatherings as before. Landor, like Johnson, confessed that he liked a pretty girl to talk nonsense with, and he made no attempt to conceal his affection for the ladies. On one occasion at the Assembly Room balls he caught sight of a pretty girl dancing. He exclaimed in his usual impetuous manner : " That's a pretty girl, by Jove ! I'll marry her." The pretty girl was a Miss Julia Thuillier, who in 1811 became his wife ; she was only 17 and he was 36. His friends did not approve ; it was not proper, they said, that so young a girl should marry a man twice her age. Landor said he preferred a pretty woman to a literary one ; following Southey's advice to him that when he intended to take a wife, to marry without passion, and hope that affection would grow out of esteem. But he did not delude himself that he desired a wife merely as a ministering housekeeper. The ill-assorted marriage was not in any way a success ; it was in fact a marriage in haste and a repentance at leisure.

Just before his marriage Landor had set his heart on possessing a landed estate, where he could employ himself as a model landowner. Having disposed of his interest in property that he had inherited in Shropshire, he bought an estate surrounding an old Abbey at Llanthony, an immense tract of mountain land on the Abergavenny-Hereford Road. It was a beautiful situation, right in the centre of the Black Mountains. The Abbey was partially in ruins, so he began to build a mansion for himself, which, however, he never finished.

He determined to clothe the slopes with woods, and cover the sides of the valley with Cedars of Lebanon, declaring exultingly that two million cedar trees would become the shelter and delight of posterity ; he would also construct bridges and new roadways in place of mere tracks. He even went so far as to import sheep from abroad, and sought for desirable tenants who would be taught, so he said, improved modes of cultivation.

The inhabitants on this estate thought differently. They turned sullen and morose, and even hostile and suspicious, and he soon found that his plans of development and improvement at Llanthony had no success. His tenants one after another refused to pay their rents when due. He was regarded by them as a foreigner and by no means welcome in their midst. Injustice, as he termed it, goaded Landor to frenzy, while his pride smarted from rebuff, particularly in the law courts, to which he was compelled to resort to obtain his rents.

He had spent large sums on the property, planted over three hundred thousand trees and expected better treatment for the benefits he had conferred on the countryside. It was a sad position. Llanthony was rapidly ruining him. The climax came when, after placing, in his exasperation, a notice board adjoining a neighbour's property, so worded as to be considered libellous by his neighbour, a summons was served upon him. Litigation, like a spider, held him in its web. He declined to defend the case at the Monmouth Assizes and the suit went against him by default and he was heavily fined. He realised that he was encircled with enemies, so decided to dispose of all his rights in the property. His next course was to employ a firm of land agents, of which my grandfather was a member, to report and advise him on the situation ; they returned, so my grandfather said, " unimpressed," a Quaker expression which meant a great deal. Landor therefore hastily left England with his young wife to live in France. This was in 1814, a critical period in France, and notwithstanding that the English in

that country were advised to leave, he remained. Landor's brothers regarded him as an incorrigible and irresponsible eccentric. In France, and later in Italy, he forgot his troubles and his failure at Llanthony and the property passed into the hands of trustees.

ITALY

One would have thought that all these anxieties would have sobered him, but at Tours he got into trouble which led to his being brought before a magistrate, and in the witness box it is said that he threatened to thrash the magistrate. He was ordered to leave the country forthwith as an undesirable foreigner. So he moved to Pisa in Italy, and even from here he was expelled and ultimately went to Florence, where he managed to settle down for twenty years.

Soon a popular rumour was circulated that he was an enforced "exile" for some offence in Pisa against police regulations and for having threatened to pull the judge by the throat from his judgment seat. Landor, hearing of this, laughed heartily.

At last settled in a country he knew so well, he had time to contemplate the past and continue in peace his literary work, and he began to write his *Imaginary Conversations*.

It is interesting to record this description from Southey, who was his most intimate friend: "Everybody liked him at first sight and liked him better the longer he was known. Stout and hearty, he had a face of a Benedictine Monk and the joyous talk of a good fellow. You had only to give Landor his head, to let him explode one of his furious tirades against stupidity and injustice and then catch the infection of his uproarious laughter." Landor's genial hilarity must have been a tonic for Southey.

Even in Florence, Landor could not keep entirely out of trouble. A dispute over the water supply to his residence nearly came to a duel, and this cost Landor a heavy sum to settle. On another occasion, when he had a further dispute with his landlord, who was a Marquis, a man of dignity and importance, Landor complained that the Marquis had enticed away his coachman. The Marquis called to see him and to Landor's surprise entered the room with his hat on, unannounced. Landor walked up to him and knocked his hat off and turned him out of the house, and then sat down and laughed loudly and long. Such an attitude in a foreign country, by an Englishman, was not conducive to happy relations with his neighbours.

Apart from his literary work, he accounted himself an authority on Italian art and bought pictures until his house was full of them. At the same time he confessed to his friends that they had hardly cost him anything. Dealers of spurious works of art knew him well and had an easy task in "planting" their products on him. He often offered and even pressed pictures on to his friends, who knew how offended he would be if they refused.

BATH AGAIN

In 1835, after a period of 21 years abroad, Landor returned to England and it was then that he made acquaintance with Forster, his biographer.

Landor now settled at 35 St. James' Square, Bath, where he expressed a hope that he might end his days. He had left his wife and family in Italy and provided for them by a settlement of a large proportion of his income.

It was a period of his life when he stood high in the literary world, primarily as a poet.

His greatest friend in former days, Southey the poet, had passed away, but many notable and particularly literary celebrities visited him. Louis Napoleon, afterwards Napoleon III, met him in 1839 and 1846. Landor, on the last occasion, told him that he had escaped two of the heaviest misfortunes—"a prison and a throne"—and added that if ever he were again in prison he would visit him there, but that never would he come near him if he were upon a throne.

Curiously enough, Orsini, who made an attempt to assassinate Napoleon III, had some time before, been Landor's guest for a couple of days in Bath. My father related to me, he often at this period saw Landor in Bath, in his rusty brown suit, his bulging boots and battered hat, sometimes accompanied by Sir William Napier, author of *The Peninsular War*. His loud laugh and the barking of his white Pomeranian dog, which he named "Pomero," proclaimed his identity. "Everyone," says Landor, "knows 'Pomero' both high and low and he makes me quite a celebrity"; for 12 years the dog was his inseparable companion; he would at home sit upon the table superintending all that his master wrote. Landor would prattle with him in English and Italian as affectionately as a mother to a child. He was constantly losing him, however, and, says Mrs. Lynn Linton, "always giving some unprincipled scamp half-a-crown for his return. The dog must have been a settled source of income to someone, so frequently was he lost and so regularly returned."

Pomero died in 1856. "Every one in the house grieved for him," he told Forster. "The cat lies day and night upon his grave in the Square. I will not disturb the kind creature, though I want to plant some violets upon it." But later he was consoled by a gift of another dog of the same breed, which he named "Giollo."

Lady Graves-Sawle (formerly Rose Paynter) told me when I met her in the '80s of the last century, that on one occasion she entrusted her little spaniel "Daisy" in his care, while she was away from Bath for a few weeks. He not only personally superintended the dog's walks and food, but wrote daily reports of its state of health. He sponged her feet and, fearing that she was susceptible to rheumatism, ordered a neck of mutton for the dog from his butcher. When Lady Sawle returned home she realised the effect of over-feeding, as her spaniel could hardly walk.

Although Landor was fond of dogs, it appeared naturally that certain types were not fond of him, at any rate at first sight. On one occasion he was paying a visit to the Hon. Miss Boyle, sister to the Earl of Cork, at Marston House, near Frome, and no sooner had he entered the gate, going through a courtyard, than he was met by a magnificent black Newfoundland dog. He relates that, before he could deliver his credentials, he was seized by the leg so unexpectedly that a struggle took place. Having conquered the dog, he addressed him: "I should trouble you at your leisure just to look over a certain article of my tailor's bill, which might just as well be transferred to your account."

Such an encounter raises the question as to what the Bulldog of Boythorn would have done at the Parsonage of Chesney Wold (in *Bleak House*).

Forster says that Landor was always overlooking or losing things and then raising an absurd tumult. He would put his spectacles up over his forehead and declare that they were lost, lost for ever, ramp and rage about the room, upsetting everything in his way; when he found the lost property he would simply say "Thank you" quietly and naturally; no one would think he had been raving like a maniac a few minutes before. Here was the veritable Boythorn or the "gentle Savage" as his friends called him.

BOYTHORN

When Forster took Dickens and his wife, with Maclise, to Bath at the invitation of Landor, on his birthday, January 30th, 1840, the railroad from London was open, and the journey took half a day.

Dickens was fairly well acquainted with Bath; he had heard a good deal about Landor, but he had never met him before.

Dickens was about to commence *The Old Curiosity Shop*. *Pickwick* and *Oliver Twist* had already appeared and Landor had read them. Landor had sent messages, through Forster, to Dickens on several occasions. Tell him, he wrote on one occasion (April, 1839), "He has drawn from me more tears and more smiles than are remaining to me for all the rest of the world real and ideal." Landor was anxious to meet this young author. The visit brought together the elderly poet of established reputation and the young author rising to fame; thus began a friendship that lasted till Landor's death 24 years later, and led to a promise being given that a similar visit should be made yearly on Landor's birthday. This promise, so far as possible, was kept by Dickens for nearly 20 years, until in 1858 Landor left Bath for Italy, where he died.

Dickens must have heard from Forster a good deal of Landor's past life, apart from his literary work and his high standing as a poet and writer. Even on that first visit, Dickens must have realised what a singular and eccentric man Landor was.

Many delightful days were spent together at 35 St. James' Square on these annual visits, and what roars of laughter were heard in that quiet and sedate Square when Landor would relate his experiences at school, at Rugby, at Oxford, and probably in detail his two years' experience as a model landed proprietor at Llanthony.

Here was a character for whom Dickens might find a place in some future book, but it was not until 1852, when *Bleak House* appeared, that everyone in Bath who read it recognised Savage Landor, as he was called locally, in Boythorn. Landor was then 77 years of age.

Readers of *Bleak House* will remember how Mr. Jarndyce introduced Boythorn: "I went to school with this fellow Lawrence Boythorn more than five and forty years ago. He was then the most impetuous boy in the world and he is now the most impetuous man.

"He was then the loudest boy in the world and he is now the loudest man. He was the heartiest and sturdiest boy in the world and he is now the heartiest and sturdiest man. He is a tremendous fellow. . . . Being some ten years older than I, a couple of inches taller, with his head thrown back like an old soldier . . . and his lungs! there was no simile for his lungs. Talking, laughing or snoring they make the beams of the house shake. . . . But it's the inside of the man, the fresh blood of the man that I speak of.

"The warm heart of the man, the passion of the man, the fresh blood of the man. His language is as sounding as his voice. He is always in extremes, perpetually in the superlative degree. In his condemnation he is all ferocity. I was a low boy in the school, and our friendship began in his knocking two of my head tyrant's teeth out before breakfast."

It was true to life; in the words of one critic, Mr. Boythorn embodies Dickens's impressions of Landor with his intellectual greatness left out.

Probably Dickens knew full well that Landor would certainly recognise in Boythorn some of his own qualities, especially the part Boythorn played in the dispute with Sir Leicester Dedlock about the right of way; it must have brought home to him memories which perhaps he would rather have forgotten—for Llanthony had been a nightmare to him in the past.

Dickens sent a copy of *Bleak House* to Landor. As Forster says in

his *Life of Dickens*, "To Lawrence Boythorn, under whom Landor figured, no objection was made." But when, later, Landor was asked by Forster if he had read *Bleak House*, he replied sharply, "No, and never shall!" This must have been in momentary petulance for of course he had read it and probably more than once. The friendship of the two men did not suffer; Landor gave his godson, Walter Landor Dickens, a jewelled pin for his necktie, and Dickens always signed his letters "affectionately yours." Landor dedicated *Imaginary Conversations* to Dickens in 1853, just as the final instalment of *Bleak House* was published.

In 1858 Landor's health was failing and he longed again for the sunshine of Italy. "I think I will go and die in Italy," he wrote to Forster. "It is pleasant to see the sunshine about one's deathbed. He had previously made his will and gone so far as to select for his last resting place a spot in the little churchyard at Widcombe on the outskirts of Bath. "I shall purchase a landed property suitable in the parish of Widcombe and comprising by actual measurement, eight feet by four, adjoining the Church tower in the said parish. As I never indulged in masquerades, or other buffooneries, so I desire that nothing of the kind may be exhibited about me at the close of my life. Let there be no magpie colours of black and white upon my coffin, no rogues with staves at the side of it. Let the children play about me as they used to do, and let six chairmen carry me, on tressel or otherwise, and each receive 10/- for his trouble. We all go in the same omnibus to the same terminus. We ought all to have the same accommodation and to pay the same fare."

But his departure was hastened by further trouble. A scheming woman, a Mrs. Yescombe, for some reason had aroused his anger; with his usual impetuosity and indiscretion he wrote and published a pamphlet in which she figured prominently and more pamphlets which led to an action for libel. Being advised that the result in an adverse verdict would infallibly mean heavy damages, he made up his mind to leave the country. His absence from the trial at Bristol Assizes aggravated the situation and he was convicted in default in the sum of £1,000.

LAST DAYS IN FIESOLE

He left England, and Fiesole, near Florence, where his family still lived, was his destination. On his way through London he met Forster and Dickens at a last farewell. He was then 84 years old and was never to return. Dickens describes this last farewell. "So wrong headed—so wrong headed," he said.

For a time he lived in peace with his family, but his impetuous character again showed itself on more than one occasion in a fit of rage.

One of his worst episodes had a different result; his family insisted that he should have his meals by himself. His cook bringing in a tray containing his dinner had annoyed him so much that he took him up and threw him out of the window, and then threw the tray after him.

Family differences became so acute that they all tried to persuade him to return to England, but he refused to go as he would have to face the verdict of the Bristol Assizes. He knew this full well. He had so denuded himself of his income that he had none left and in England he might have become a prisoner for debt. Finally, one day, his wife and family turned him out without a penny in his pocket.

Wandering over the dirty road to Florence, three miles away, fortunately he met Browning the poet, his old friend, who had a villa on the outskirts.

Browning took him under his protection, obtained accommodation for him, and did all he could to bring home to his family their responsibility for him.

Here he was made comfortable, but it seemed so like "Lear" all over again.

His friends in England had not forgotten him. Browning was their intermediary and kept them informed of his condition. At last it seemed that he had been tamed, and in his quiet abode in a small cottage with a housekeeper he spent peaceably his last days.

His visitors were many; he had a marvellous memory and as Kate Field relates: "Few octogenarians retain the faculty of talking entertainingly, but Landor retained a talent for ready wit and even readier repartee to adorn his great learning, varied information, extensive acquaintance, with the world's celebrities."

He had now become partially blind and was crippled with rheumatism; this put an end to his literary work and correspondence. One of his last letters to Forster conveyed this message: "Give my love to Noble Dickens."

The end came on September 17th, 1864, when he was 89. In spite of his expressed wish to be buried in the little churchyard at Widcombe, Bath, Browning had persuaded him to resign the idea of being buried in England and to rest his bones in the English Cemetery at Florence. It was there, in 1861, that Browning had brought all that was mortal of his beloved Elizabeth, and it was near her that Landor was laid to rest.

DICKENSIANA OF THE QUARTER

"Dickens at Work." John Butt. *Durham University Journal*, June.
"Charles Dickens and Thomas Moore." Donal O'Sullivan. *Irish Quarterly Review*, June.
"Who Was Dick Datchery." Part II. Richard M. Baker. *The Trollopian*, June.
"Some Reporting Adventures of Charles Dickens." Wm. J. Carlton. *Incorp. Phonographic Journal*, July.
"Life in the Bastille." Alex Wardle. *Chambers Journal*, July.
"Charles Dickens." W. Somerset Maugham. *Atlantic Monthly*, July.

Pickwick Papers, David Copperfield. Ox. University Press. 10*s.* 6*d.*
Oliver Twist (condensed). *Modern Readers' Library.* Todd. 6*s.*
Oliver Twist (adapted by Russell Thorndike) with illustrations from the film. Tuck. 2*s.* 6*d.*
Oliver Twist (complete) with illustrations from the film. *World Film Publications.* 5*s.*

THE DICKENS HOUSE ENDOWMENT FUND
(WALTER DEXTER MEMORIAL)

Twenty-one Pounds Seven Shillings and Sixpence.—St. Pancras Branch Concert.
Five Guineas.—Blackburn Branch.
Two Guineas.—Rugby Branch.
One Pound Ten Shillings.—Mrs. Astley Walsh.
One Guinea.—Mrs. Parsons.
One Pound.—Mr. Basil Bastow.
Eighteen Shillings and Sixpence.—Miss J. Reckitt.
Eleven Shillings and Twopence.—Anon.
Five Shillings.—Mrs. Davies, Mr. J. R. Hamilton, Mrs. Sanderscock.
Six Shillings.—Miss M. Boughton.
Total to date £3,719 8*s.* 7*d.*

Is your Branch organising Functions in aid of the Fund this Season?

FROM RECENT BOOKS

By LOUIS B. FREWER, M.A.
(Bodleian Library)

THE AMERICAN LANGUAGE

" Towards the end of the '30s the English reviews began again to belabor all things American, and especially American books, and during the decade following they had the enthusiastic support of a long line of English travellers, headed by Frances Trollope and Charles Dickens.

" *Row* was used by Byron without any apparent sense of its vulgarity in 1820, and by Dickens in 1837.

" . . . *talented* was apparently introduced to England by the elder Bulwer-Lytton, who used it in his novel ' Falkland ' in 1827. It was for long regarded by Englishmen as an Americanism, and damned as such by many of them ; and so late as 1886 an American writer on the language was alleging that it had been transplanted to England by Dickens in *American Notes*, 1842, but for this American origin there is no evidence, and the D.A.E. does not list it as an Americanism.

" . . . the *timber-doodle*, first recorded (by Charles Dickens in his *American Notes*) in 1842.

" Dickens used *class-grievance* in 1852.

" *Right* is also in much more frequent use in the United States than in England, and Charles Dickens marvelled upon some of its combinations so long ago as 1840.

" Americans . . . stretched their vowels out into such forms as *blaaze away like daavils, get aloong* and *let me alo-one*. By 1866, when Charles Dickens published *Mugsby* [*sic*] *Junction*, this Yankee dialect had developed in English hands.

" *To keep one's pecker up* . . . the N.E.D. traces this verb-phrase to 1853. It was used by Dickens in 1857.

" *Tarnal* and all its derivatives, whether in *t* or in *d*, are Americanisms. Visiting Englishmen found them piquant, and took them home. Dickens reported *darn* as an expletive in his *American Notes*, 1842, and made one of his Americans use it in *Martin Chuzzlewit*, 1843. But it really never took hold in England.

" *Dem* . . . has produced, in its turn, several derivatives, *e.g. demme, demmy*, and *demnition*, the last of which may have been invented by Charles Dickens.

" All the classical British authors down to Dickens used *story* in the latter sense [of a floor in a house], but when Dickens wrote *storey* in *Barnaby Rudge* (1840) he was presently imitated by Harriet Beecher Stowe in ' Uncle Tom's Cabin ' (1852).

" The case of *to bust* would especially reward investigation, for it seems to have been evolved from *to burst* on these shores. The N.E.D. Supplement finds it in Dickens's *Nicholas Nickleby*, published in 1839, just before his first visit to America, but he may have borrowed it as he borrowed more than one other Americanism, for the D.A.E. shows that it was in use in this country in 1806, and that by 1830 it was widespread."—"The American Language," by H. L. Mencken, Suppl. 1-2. (Knopf.)

MIGHTY PRECEDENTS

" Parents are appearing in the police courts pleading with magistrates for advice on the treatment of children whose activities are turned to lawlessness by ' Dick Barton ' and ' Just William.' Members of Parliament, who have forgotten their ' penny bloods,' or whose virtue was proof against them, take up the tale. The pages of the ' Newgate Calendar ' were soiled and thumbed with use when Fagin handed it to Oliver Twist for his education. He read of crimes that made the blood run cold, ' of secret murders that had been committed by the lonely wayside, of bodies hidden from the eye of man in deep pits and wells, which would not keep them down, deep as they were but had yielded them up at last, after many years, and so maddened the murderers with the sight, that in their horror they had confessed their guilt, and yelled for the gibbet to end their agony.' Oliver threw away the book in a paroxysm of fear ; he did not ask for more of that food. Dickens himself had an intuitive verve for the macabre ; the crime stories in demand to-day cannot equal in apparatus of horror and care of structure the murders of

Sikes and Jonas Chuzzlewit ; but Dickens is not indicted by Parliament as a source of depravity. The *Hispaniola's* crew of stupid ruffians all come to a bad end, except the clever ringleader, the abominable old cripple who led them on, for whom Stevenson had such affection that he points a moral tale by assisting him to escape the halter, even rewarding him with a small part of Captain Flint's treasure. William, now in the dock, is an unlikeable young rascal, but he appears to be incapable of greater villainy than upsetting his father's inkpot and spoiling his sister's frock.

" All of which shows there is one law for the genius and another for him who has not that gift. . . ."—" The Times Literary Supplement," 8th May, 1948.

DICKENS SOCIAL HISTORIAN

" Proceeding from Elizabethan England to Victorian, we can obtain a very fair picture of the position of the common man from the novels of Dickens. I am not substituting fiction for facts, though a serious and social-minded novelist writing of what he observes about him may often be more trusted for facts than some economist writing a century later."—" Big Business in a Democracy," by J. T. Adams. (Scribner.)

BOOK REVIEWERS

" Professional critics score with extremely high vocabulary, and higher inductive reasoning than creative imagination. But those who review books sometimes find their opinions, though sincerely given, are not always shared by posterity. In the November 15th, 1836, issue of Waldie's Select Circulating Library, we came across this review of Dickens's latest work : ' The Pickwick Club—this trifle, the " Posthumous Papers of the Pickwick Club," we should be ministering to false, trifling, and depraved tastes, if we recommended [it] as containing either good wit or humour. Using, therefore, our usual unbiassed mode of speaking, we pronounce it unworthy of purchase.' "—" Know Your Real Abilities," by C. V. and M. E. Broadley. (McGraw-Hill.)

LETTERS OF A POET

" It has just occurred to me that it would be no more than common decency to answer your last letter. Upon going to my desk I find that my stationery has given out, and consequently I am obliged to resurrect this somewhat ancient foolscap. . . . I have read that this is the kind of paper that most of the famous English novels and histories have been written upon. Doesn't it wake strange thoughts within your dreamful bosom to think that a man should be gifted with the stamina to cover ten or twelve hundred of these pages in carrying out a single narrative ? Think of this, and take down one of Dickens's or Thackeray's novels. Think of the ' ink and the anguish,' and the golden gallons of midnight oil ! I tell you what it is, old man, we poor ungifted devils of the common herd know little of the bull-dog persistency and enthusiasm required to bring forth a thing like ' The Newcomes ' or *Our Mutual Friend*. Dickens would cover more paper in calling a cab than I have covered thus far.

" Thackeray is to me the ideal student of human nature. To be sure, his creatures are to some extent types but not in the sense that those of Dickens are. Dickens deals almost exclusively in exaggerated characters ; Thackeray with definitely drawn and coherent characters.

" Yesterday afternoon I began to read Coppée's ' Toute une Jeunesse '—a personal narrative modelled after *David Copperfield*."—" Untriangulated Stars," letters of E. A. Robinson to H. De Forest Smith, 1890-1905. (Harvard & Oxford Univ. Press.)

MONOSYLLABLES

" Aronstein has counted out the percentage of monosyllabic words used by the following writers of literature : Maucaulay 75 per cent. (not counting repetitions, 53 per cent.), Dickens 72·5 per cent. (61·8 per cent.), Shelley 76 per cent. (66·6 per cent.), Tennyson 82·4 per cent. (70 per cent.)."—" Speech Development of a Bilingual Child," by W. F. Leopold. (North-eastern Univ., Evanston.)

THE DICKENS FELLOWSHIP

Branch Reports of not more than 200 words are invited for inclusion on this page. Press cuttings are not acceptable

AUCKLAND, NEW ZEALAND

THE Annual Meeting on April 15th, although sparsely attended, was a happy one, a progressive spirit being evident throughout. The following Executive for the current season were elected—President : Mr. A. W. Marks ; Immediate Past-President : Mr. J. Letcher ; Vice-Presidents : Mrs. Curry and Mrs. Sisson ; Committee : Miss P. Durrieu, Miss Y. de Montalk, Miss M. Forder, Mrs. Bice, Mrs. Raff, and Mr. J. J. Donnell ; Hon. Secretary-Treasurer : Mr. William T. Haydon. The Hon. Auditor, Mrs. W. A. Ward, Junr., was re-elected. The book selected is *Pickwick Papers*, and the session includes three special evenings and a Dickensian Party to be held on December 2nd.

W. T. H.

EDMONTON, ALBERTA

THERE has just concluded what proved to be one of the most instructive and interesting seasons we have ever held. *Bleak House* was read and studied more thoroughly than any book we have taken before and we have enjoyed résumés, character-sketches and essays upon it. There has been an average attendance of 24 per meeting and a very fine spirit of Fellowship exists amongst us. At Christmas time we held a delightful Christmas Party at the home of our President, Mr. H. P. Brown. On February 7th we held a very successful Birthday Banquet at which 86 were present. Professor Tweedie, of the University of Alberta, was the principal speaker.

J. F. H.

SHEFFIELD

THE Annual Meeting on April 14th ended the most successful season we have had since 1938. We have had monthly meetings with a real Dickensian programme. The attendances gradually improved throughout and we look forward hopefully to a new life for this old Society. The programme was :

1947. Sept.—Norman St. John Stembridge, Esq. : *Great Expectations.*
Oct.—Rev. F. Trout : " Dickens's Female Characters."
Nov.—Miss F. E. Daft, M.A. : " The Crummles Family—Theatre Life a Century Ago."
Dec.—Members' Play Reading : *The Cricket on the Hearth.*

1948. Jan.—Miss E. M. Wiles : " Word Pictures from Dickens."
Feb.—Mrs. Makin : *Our Mutual Friend.*"
Mar.—Mrs. E. Walker : *Dr. Marigold.*

A great blow to the Fellowship was the serious illness of the Secretary, Miss Roza Gray, followed by her death on April 18th after months of suffering. Miss Burgin, too, who has been Treasurer for over 15 years, felt that she could no longer continue the work she has so faithfully undertaken. We accepted her resignation with regret, but hope she will be an honoured member for many years. The newly-elected Officers hope to arrange a fuller programme for the Summer Session and to increase the membership next year.

E. M. W.

WINNIPEG

A GREAT event in the history of the branch was the recent visit of Mr. W. H. Ogston, President of the Edinburgh Branch, who was accompanied by Mrs. Ogston. He had timed his arrival to coincide with his luncheon appointment . . . but he arrived an hour late miscalculating the train schedule on Standard Time. His audience waited patiently. " Whether they are in Winnipeg or Edinburgh, Dickensians have an atmosphere about them that is recognisable to a visitor," he explained on his arrival. " When I saw you sitting there, I knew it was a Dickens party. It proved that Dickens really meant something ; not to just you and me, but something in friendliness and brotherhood." Mr. Ogston said he would take back to Edinburgh the greetings of the Winnipeg Dickensians.

G. W.

THE DICKENS

Dr. INCOME AND EXPENDITURE ACCOUNT FOR

EXPENDITURE.	£ s. d.	£ s. d.
To Rent (including Insurance, Lighting and Heating) and Rates	86 19 6	
,, Honorarium to Assistant Secretary £355 12 0		
Less Contribution by the Dickens House 177 16 0		
	177 16 0	
,, Printing and Stationery	29 2 0	
,, General Expenses and Postages	64 1 8	
	357 19 2	
Less Amount charged to *The Dickensian*	104 19 0	
		253 0 2
,, *The Dickensian* supplied to Headquarter's Members ...	75 10 6	
,, *The Dickensian* supplied to Branch Secretaries	10 10 0	
		86 0 6
,, Meetings		18 6 11
,, Transfer to Charitable Purposes Account		16 5 6
,, Depreciation of Library, Pictures and Furniture		2 18 8
,, Balance, being Excess of Income over Expenditure carried to Balance Sheet		226 12 1
		£603 3 10

CHARITABLE PURPOSES ACCOUNT FOR

PAYMENTS.	£ s. d.	£ s. d.
Relief of Children		106 1 3
Donation to Cot Fund—		
Treloar Cripples Hospital College	15 15 0	
Sundry Donations	5 5 0	
		21 0 0
Balance at 31st December, 1946—		
Unexpended balance of Special Donations for Children, etc.		212 13 2
		£339 14 5

FELLOWSHIP

THE YEAR ENDED 31ST DECEMBER, 1946. Cr.

INCOME.	£ s. d.	£ s. d.
By Subscriptions—		
Headquarters Members	486 6 7	
Branches	86 13 1	
,, Interest on Investment of Life Membership Fund—Less Tax	7 12 10	
Ditto gross ...	5 1 4	
		585 13 10
,, Interest on Loan to Dickens House, gross	... ...	10 0 0
,, Refund of Tax	... ...	7 10 0
		£603 3 10

THE YEAR ENDED 31ST DECEMBER, 1946.

RECEIPTS.	£ s. d.	£ s. d.
Balance at 1st January, 1946		
Unexpended balances of—		
Special Donations for Children	... ...	107 13 5
Special Donations for bombed or needy children, etc.—		
Toronto Branch—Boz Club	170 0 0	
Vancouver Branch	20 0 0	
Chester Branch...	4 16 8	
Winnipeg Branch	8 19 10	
Madison Branch	6 3 6	
Dexter	1 1 0	
		211 1 0
Interest on Investment of Special Donation, gross	4 14 6	
Transfer from Income and Expenditure Account	16 5 6	
		21 0 0
		£339 14 5

For Balance Sheet—see page 166.

WOLVERHAMPTON

To celebrate the 136th anniversary of the Birth of Charles Dickens this newly-formed Branch of the Fellowship invited Mr. Leslie C. Staples to visit them and deliver his Lantern Lecture on the Dickens House on February 28th. It was well attended and as well enjoyed. The following day about 30 of the members and friends, with Mr. Staples and Mrs. Fox-Davies (the Hon. Secretary of the Birmingham Branch) went by motor-coach, following the road described by Dickens in *The Old Curiosity Shop*, to Tong, where Little Nell and her grandfather found a resting place. After an inspection of the beautiful church and the picturesque village, an excellent luncheon was served at the Bell Inn and the journey continued to Boscobel House. On May 12th and 13th the Drama Group made its début when they presented a play in four scenes, with interpolated narration, entitled *The Better Thing* from *A Tale of Two Cities*. The scenes were played against well-designed scenery and period furniture. G. Leach as Stryver, Ian Stuart as Sydney Carton, Margaret Bailey as Lucie Manette and Peter Tonkinson as Barsad, appeared in costumes from The Dickens House. The narration was spoken by Joan Cadman and Ian Stuart was the producer. Three of our members, Miss Richards, Mrs. Carless and Mrs. Simpson attended the Conference at Southend and testified to the admirable way in which the local Branch carried it through, to the welcome which was extended to them, and to the excellent spirit of fellowship which obviously inspired the whole proceedings.

J. B.

BALHAM

THE Branch will celebrate its Silver Jubilee on Saturday, October 16th, at the Church Institute, Wiseton Road, S.W.17, at 7-30 p.m., when a Social Evening and " Bring and Buy " Sale will be held in aid of the Dickens House Endowment Fund (Walter Dexter Memorial). Tickets from the Hon. Secretary, 1/6 each. Refreshments will be availabe.

E. L.

BLACKBURN

THE end of the season saw the completion of the second year of the Presidency of Mrs. Astley Walsh, who has been an enthusiastic and highly successful worker for the Branch.

CONGRATULATIONS and good wishes to the following newly-appointed Hon. Secretaries :

Mr. Tom Farrar (Rugby), Miss Margaret Stetser (Chester, Pa.), Miss Jessy Edwards (Liverpool), and Mr. Arthur George (Bristol).

The thanks of the whole Fellowship are tendered to the retiring Secretaries : Mr. A. E. Leeson (Rugby), Miss M. Stewart (Chester, Pa.), and Mr. A. Sincock (Bristol).

The Dickens Fellowship

LONDON MEETINGS.

SEPTEMBER.

Sat. 4—Ramble to Southwark, conducted by Mr. G. F. Young. Meet London Bridge Tube Station, 2-30 p.m.

OCTOBER.

Fri. 8—PRESIDENTIAL RECEPTION AND ADDRESS by IAN HAY. HOLBORN RESTAURANT. 6-30 to 8-30 p.m.

Sat. 30—Ramble to Dulwich, conducted by Mr. Percy Merriman. Meet West Dulwich Station, 2-45 p.m.

NOVEMBER.

Fri. 12—Lecture : " Books Dickens Read," by Mr. T. W. Hill. Swedenborg Hall, Bloomsbury Way, 7 p.m.

Sun. 21—Morning Ramble. The City Uncommercially, conducted by Mrs. Gwen Major. Meet steps of Royal Exchange, 10-30 a.m.

The Next Two Volumes in the
NEW OXFORD ILLUSTRATED DICKENS
will be
BLEAK HOUSE
with an Introduction by Sir Osbert Sitwell
and
TALE OF TWO CITIES
with an Introduction by Sir John Shuckburgh
each 10s. 6d. net

". . . excellently presented books . . . precursors of others to come, happy pledges that the times we live in cannot completely smother the glorious things of our heritage . . ."—*Country Life*, reviewing the first two volumes of the series.

OXFORD UNIVERSITY PRESS

BROADSTAIRS DICKENS FESTIVAL
1948.
OCTOBER 20th-23rd inclusive
ORGANISED BY BROADSTAIRS DICKENS FELLOWSHIP

DICKENS PLAY - - "A TALE OF TWO CITIES"
Adaptation by Gladys Waterer
Production by James Leach

CONDUCTED TOURS DICKENSIAN BALL
TALK ON "OLD BROADSTAIRS"
DICKENS HOUSE AND BLEAK HOUSE ON VIEW

Official Guide, and full particulars of the Festival, on application to ENTERTAINMENTS MANAGER, Garden-on-the-Sands, Broadstairs, Kent.

THE DICKENS FELLOWSHIP

LIST OF BRANCHES WITH HON. SECRETARIES.

HEADQUARTERS: THE DICKENS HOUSE, 48 DOUGHTY STREET, LONDON, W.C.1.
Hon. Secretary: JOHN GREAVES.

LONDON AND DISTRICT.

BALHAM (No. 93).—Miss JANE DAVIES, 10 Thirlmere Road, S.W.16.

LEYTON (No. 90).—A BROWNING, Senr., 74 Warren Road, Leyton, E.10.

ST. PANCRAS (No. 76).—Mrs. NEWCOMBE, 20 Gloucester Crescent, N.W.1.

DICKENSIAN TABARD PLAYERS (No. 101).—Miss B. CATTERMOLE, 20 Trelawney House, Union Street, S.E.1.

UNITED KINGDOM.

BATH (No. 81).—Miss D. GREEN, 39 Belgrave Crescent.

BIRMINGHAM (No. 19).—Mrs. FOX-DAVIES, 48 Wood End Road, Erdington.

BLACKBURN (No. 107).—LEO. MASON, 124 Preston New Road.

BLACKPOOL (No. 92).—J. H. ROE, 4 Sandhills Avenue, Harrowside.

BRISTOL AND CLIFTON DICKENS SOCIETY (No. 124).—ARTHUR GEORGE, "Cleveleigh," 27 Kellaway Avenue, Westbury Park, Bristol.

BROADSTAIRS (No. 130).—Miss TATTAM, Dickens House, Broadstairs.

BROMLEY (No. 98).—Miss P. HARMSWORTH, 1 Oldfield Road, Bickley, Kent.

CHELTENHAM (No. 63).—Miss C. DALLIMORE, "Wrendlebury," Kensington Avenue.

CIRENCESTER (No. 109).—J. H. BOSWORTH, 9 Cecily Hill.

EASTBOURNE (No. 75).—A. MORTON WEBB, 12 Old Orchard Road.

EDINBURGH (No. 3).—Miss K. H. JOHNSTON, 13 Queen's Bay Crescent, Joppa.

GLOUCESTER (No. 40).—Miss E. A. DARKIN, 21 Heathville Road.

HATFIELD (No. 62).—Miss W. BUTTERFIELD, 7 Glebelands.

HULL (No. 34).—Miss MARGARET CORDOCK, 43 Grafton Street, Hull.

LITTLEBOURNE (No. 122).—Miss A. E. DALLEY, The Street, Ickham, near Canterbury.

LIVERPOOL (No. 5).—Miss J. EDWARDS, 5 Sunny Bank, Bebington, Cheshire.

LYTHAM ST. ANNES (No 135) Mrs. GRAYSTOCK, 117 St. Andrew's Road South, St. Anne's-on-Sea.

MANCHESTER (No. 4).—Miss A. M. POOL, 19 Sandilands Road, Baguley, Cheshire.

NOTTINGHAM (No. 9).—BASIL BASTON, 51 Chaworth Road, W. Bridgford.

PLYMOUTH (No. 46).—Miss VERA COCKS, 31 Mt. Gold Road, Lipson.

PORTSMOUTH (No. 137)—Mrs. STOCK, 58 Francis Avenue, Southsea.

PRESTON (No. 123).—Mrs. J. A. WOOD, 2 Beech Drive, Broughton.

REDDITCH (No. 56).—Mr. A. F. PAYNE, 164 Bromsgrove Road.

ROCHESTER (No. 13).—Miss A. BUTLER, 253 Maidstone Road.

RUGBY (No. 111).—TOM FARRAR, Spinney View Newbold-on-Avon.

SHEFFIELD (No. 23).—Miss E. M. WILES, 100 Airedale Road, Wadsley.

SHREWSBURY (No. 14).—A. L. MURRAY, 20 Coton Crescent.

SOUTHAMPTON (No. 26).—Mrs. A. G. HARRISON, 7 Westrow Gardens.

SOUTHEND AND DISTRICT (No. 54).—B. C. E. OSMAN, 31 Chapman's Walk, Leigh-on-Sea, Essex.

TEWKESBURY (No. 74).—M. C. J. TURNER, Brookside, Church Street.

WOLVERHAMPTON (No. 136).—Miss J. BROWN, 7 Wadham's Hill.

AUSTRALIA.

ADELAIDE (No. 127).—C. T. BARNES, 1 William Street, Norwood.

BRISBANE (No. 83).—Mrs. GRAHAM, "Allison," Comona Street, Kelvin Grove,

MELBOURNE (No. 24).—Miss McMEEKIN, Box 1879—R, G.P.O.

SYDNEY (N.S.W.) (No. 64).—Miss FLORENCE E. TWEEDIE, 42 Bland Street, Ashfield.

NEW ZEALAND.

AUCKLAND (No. 99).—Mr. W. HAYDON, 9 Westmere Crescent, W.2.

CHRISTCHURCH (No. 117).—Miss E. M. CLAGUE, 83 Totara Road, Riccarton.

WELLINGTON (No. 121).—Miss L. McKENZIE, 57 Majoribank Street.

CANADA.

EDMONTON (Alberta) (No. 100).—J. HOLMES, 10032 102nd Street.

MONTREAL (Que.) (No. 52).—Mrs. M. R. EDWARDS, 4745 Queen Mary Road.

TORONTO (Ont.) (No. 32).—Mrs. E. L. SCHATZ, 443 Donlands Avenue.

VANCOUVER (B.C.) (No. 84).—Mrs. C. ALLAN, 1328 Park Drive.

VICTORIA (B.C.) (No. 113).—Mrs. WHITE, 52[illegible] Rithet Street.

WINNIPEG (Manitoba) (No. 25).—Mrs. D. G. SUTHERLAND, 301 McLaren Hotel.

UNITED STATES OF AMERICA.

BOSTON (Mass.) (No. 73).—Mrs. HARRY LEE BAGLEY, Hotel Commander, Cambridge, Mass.

CALIFORNIA PICKWICK CLUB (No. 131).—Mrs. EUNICE GRIFFITHS, 5418 7th Ave, Los Angeles.

CHESTER (Pa.) (No. 22).—Miss MARGARET STETSER, 1602 Upland Street.

CHICAGO (Ill.) (No. 33).—Mrs. DAMARIS W. BRADFORD, 1302 Waveland Avenue.

EAST BAY, BERKELEY (Cal.) (No. 95).—Mrs. NAAS, New Oaks Hotel, 587—15th Street, Oakland, 12.

EVERETT (Wash.) (No. 82).—Miss ETHEL M. CARROLL, 2414 Hoyt Avenue.

HONOLULU (Hawaii) (No. 115).—Mr. J. LESLIE DUNSTAN, P.O. Box 150, Honolulu 10.

LOS ANGELES (Cal.) (No. 89).—Miss L. W. WHITE, 459 No. Western Ave., Whittier, Calif.

MADISON (Wis.) (No. 103).—Mrs. F. M. LONG, 206 Virginia Terrace.

MARINETTE (Wis.) (No. 108).—Mrs. J. E. MARR, 1839 Riverside Avenue.

MARION (Ohio) (No. 134).—Dr. ED. ELLSWORTH HIPSHER, 218 North State Street.

MARYVILLE (Missouri) (No. 133).—Mrs. A. H. HARVEY, 722 North Fillmore St., Maryville, Mo., U.S.A.

NEW YORK CITY (N.Y.) (No. 29).—Miss E. C. RITCHIE, 40 W. 84th Street.

PALOS VERDES (Cal.) (No. 129).—Mrs. ELLEN S. KAHLER, 1237 East First S., Long Beach, 3.

PASADENA (Cal.) (No. 87).—Mrs. WM. A. COCHRANE, 1185 Banyan Street.

PHILADELPHIA (Pa.) (No. 41).—WM. NEVILLE OGELSBY, 241 So. 21st Street.

PITTSBURGH (Pa.) (No. 97).—Mrs. F. W. FAIRMAN, 1167 King Avenue.

SEATTLE (Wash.) (No. 126).—Miss ISABEL E. MOUNT, 317 Harvard Avenue, N.

SIERRA MADRE (Cal.) (No. 60).—Mrs. TARR, 274 W. Montecito Avenue.

WORCESTER (Mass.) (No. 119).—JEROME W. HOWE, 18 Boynton Street.

Full particulars of the Fellowship and forms of Membership can be obtained from any of the Secretaries.

HULL AND LONDON: PRINTED BY A. BROWN AND SONS, LIMITED